

# HIT PARADE

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75¢ OCTOBER 1975 CDC 00045

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ABOUT RICK DERRINGER**  
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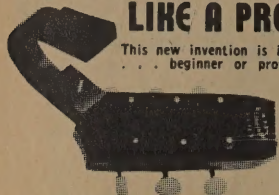
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Editor: Lisa Robinson  
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Editorial Asst: Judy Rubin

Publisher:  
John Santangelo, Jr.

No. 135  
Oct. 1975

Member



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### COLOR PHOTO CREDITS

Centerfold/Kiss by Steve Morley  
Steven Tyler pg. 10/by Bob Gruen  
Edgar Winter pg. 36/by Mike Putland  
Edgar Winter pg. 38/by London Features  
Rick Derringer pg. 39/by Richard Creamer  
Steve Harley pg. 40/Stephen Morley  
Robin Trower pgs. 30-33/Peter Hujar  
Robin Trower pgs. 31-32/Leee Black Childers

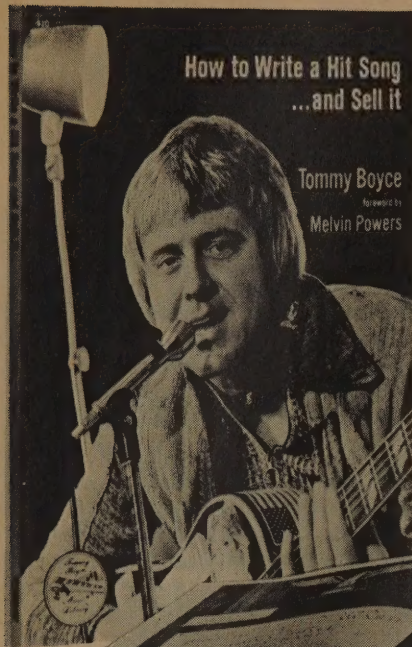
Executive Editor:  
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Managing Editor:  
John Cofrancesco, Jr.  
Business Manager:  
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Mary Jane Canetti  
Advertising Production:  
Bob Shaw Vida Kuras  
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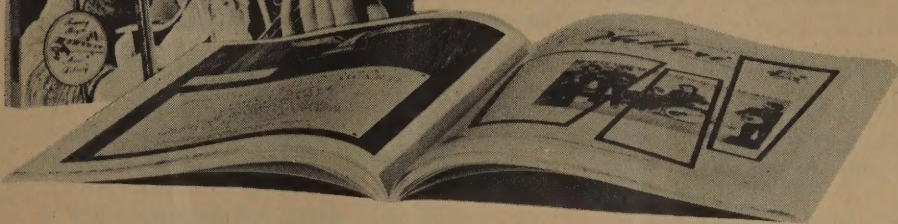
HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn. under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. ©Copyright 1975 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$7.50 24 issues \$14.00. Subscription Manager: Ida Cascio. Volume 34, No. 135, Oct. 1975. Authorized for sale in the U.S., its possessions, territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING MANAGER: Joe Sokol, Dilo, Inc., 114 East 32nd St., New York, N.Y. 10016, (212-686-9050); West and Southwest: Alan Lubetkin, 4621 Deseret Drive, Woodland Hills, Calif. 91364, (213-346-7769).



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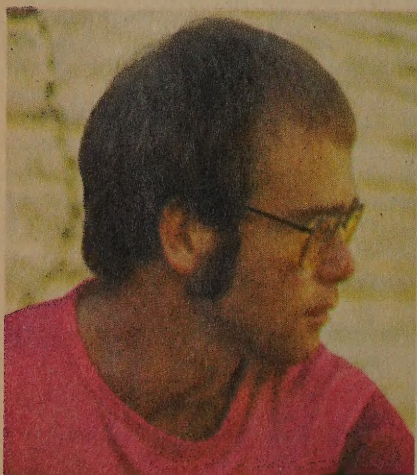
# WE READ YOUR MAIL

28??????

Dear Hit Parader,

I started reading your magazine in February and will keep on reading it from now on. I read a lot of magazines but I think you're the best. There's only one thing that bothers me and that's Elton John. He doesn't bother me but you didn't do anything for his birthday. How many times does Elton get a 28th birthday? That's a once in a life time thing. I had more fun on his birthday than I've ever had on my own birthday. I listened to a radio special all night that had his life story. I even got to hear him talk and Bernie too! I'd give anything to meet Elton and hear him talk in person. I was wondering if you would put something in your magazine about him for me. Happy Birthday Elton. Keep on making those magazines Hit Parader. I love ya Elton and keep on talking.

Chris Evans  
Woodinville, Wash.



Ed Carrell

## Lou Reed ... Sexy?

Dear H.P.,

I want to thank Lance Loud on his article *The Velvet Underground*.

Wow! Lou Reed's gotta be the world's sexiest guy, or at least he beats the *Hell* out of Robert Plant! But opinions are like brains, everyone has one. Or do they? Anyone who's been to see Lou, knows he can hypnotize ya, as soon as you saw him. With his rasping voice and outasite looks, man, what else do you need? Anyone who's heard *Perfect Day*, knows Lou's been on *The Wild Side*. Tell Lance to keep on loving Lou and I'll personally keep on loving him. Thanks again, Lance, you're really cool.

A Lou Reed Lover.

Dear Editor or Wayne County or Hit Parader,

In Volume 34 No. 131 June 1975, an article of Wayne County's (*The British Invasion: Part II*) a picture appeared on page 21. Who is the guy in the picture? What has he done? Where can I see him again? How old is he? And where can I write to him? I'm dying to know!! An ever faithful fan,

Betsy Muldaur  
Bayshore, Long Island, New York

Dear Betsy,

*It's Lou Reed. He's done more than he should have, he's older than you think, you can probably see him late summer or early fall in concert in New York and you can write to him c/o RCA Records, 1133 Sixth Avenue, New York City. (ed.)*

**John Waters, Lance Loud, and more...**

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My Dear Lisa (with an 'S'),  
I would think a woman like you, so

well-versed on the tres-chic, would know a bit more about the subject of John Waters / Lady Divine movies. In the *Rock-n-Roll Hotline* section of the June HP, you made a tiny plug for *Female Trouble*, the latest of that aforementioned genius, but you referred to *Pink Flamingoes* as the "first" J.W. flick. Mr. Waters made no less than five films before the "Exercise in Poor Taste" caught public attention two years ago. Among them: *Roman Candles*, *Eat Your Makeup*, *Mondo Trasho*, *Multiple Maniacs*, and the hysterical short subject *The Diane Linkletter Story*. Not to be a nag, but there are a few of us who feel very strongly about this subject. I believe if more people paid attention to John Waters, the world would truly be a more pleasant place in which to live.

Also, on another topic, I would like to know how Lance Loud could really have eaten, breathed, and dreamed the Velvet Underground in high school, as his "Skin-Deep View" in the same ish would have us believe? Why, I remember distinctly a scene in "An American Family" where he is talking to his brothers in California from a New York payphone, literally raving about this "new band" he's just discovered (V.U.). That was supposed to have been filmed in 1971, two years after he graduated! I think "first - on - the - block with - Kinks - Kontroversy" is a better fit on him.

Gee - some of us readers just won't let a few goofs go by. Otherwise, you're my new favorite rag - next to *Luomo Vogue*, of course.

Love,  
Steve Lafreniere  
Seattle, Wa.

Dear Steve - You're right about John's films and we could agree more about his genius. L. Robinson

Dear Steve,  
Thanks for the memories. Lance Loud. □



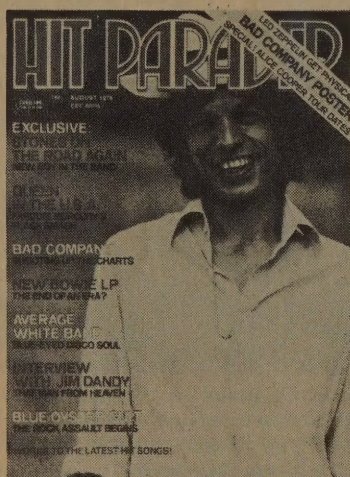
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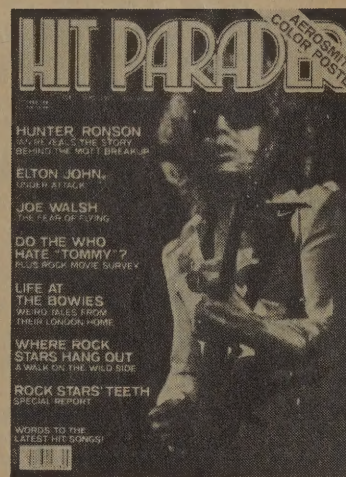
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# ROD STEWART TESTIFIES

By Joseph Rose



"I don't really think I'm a great uptempo singer," says Rod Stewart. "I'm not perhaps as good as Jagger or some others at singing fast numbers."

Not the "perhaps." Rodney is possessed of one of rock and roll's healthier egos, and it's a rare moment that you'll catch him admitting he's second to anyone in anything. At the same time,

though, he's honest to a fault. He won't stoop to false modesty or any kind of falsehood. This can tend to get a bloke in trouble, especially if he calls his band's latest album a piece of trash, as he once did.

At the moment, Rod is telling the truth from the edge of a bed in his road manager's hotel suite. It's a couple of

hours before noon, so the usual Faces hotel sideshow is not going full strength yet. Still, there's a member of the new Chicago Sting soccer team — an old friend from England — kicking a ball around, and all sorts of road crew wandering in and out, making and taking calls.

Rod isn't bothered by the maelstrom around him, nor the fact that he must leave in a few minutes to catch a plane to New York for some business meetings, then fly back to join the band the same night. He's thinking about the future.

"I suppose I'm now on Warner Bros.," he says. "They found the contract with Mercury to be out of order in the law courts in England. We're halfway through the Faces album, and I'll be starting my next solo album soon in L.A. I want to use Bobby Womack's band and the Meters. And I want to get Jerry Wex-





ler to produce it, if possible. Unless there's contractual problems because he's with Atlantic. Either him or Tom Dowd. Negotiations are still going on."

Who's producing the Faces album?

"We're doing it ourselves. Me and Woody (Ron Wood) have taken the helm a little bit more, you know, than before. Then it was five guys shouting at each other until six o'clock in the morning. Now we have two guys shouting at each other until twelve o'clock at night. It's much more organized. We put six tracks down in a week. I still have to ask everybody's permission to put strings on a certain track. Like the single, for instance. We put all that together, and they didn't want strings on, which I thought worked. I finally offered to pay for it if it didn't work."

Are you writing all the lyrics now that Ronnie Lane is gone from the Faces?

"Well, Woody and me are kind of doing it together. But you see, he's not all that good a lyricist. He's still got a lot to learn. I've told him that, you see. But I think it will come."

Your own lyrics seem to have gotten away from love songs and personal, semi-autobiographies.

"That's cause I'm a few years older. I've changed. I can't keep writing the same old stuff all the time. I'm branching away from the normal love theme. It ain't simple to write about borstal boys and silicone tits. It's a challenge. Maybe that's why I'm doing it. Even though, as I said, I'm not as good at fast numbers. But the band demands it. And also, I want to get better at that particular sphere, you see."

The desire to branch out is what decided Rod on using the Meters and Bobby Womack on his own album, that and a phone call from Womack about a

very interesting project. "You know, I've always shouted Bobby's praises on high. And he phoned up and said why don't you come out and do this thing, this tribute to Sam."

"He's married to Sam Cooke's wife, you see. And they were like brothers. And he knows how much Sam Cooke meant to me, so he says, why don't you do a tribute to Sam Cooke. You tape six songs you like, I'll pick six songs I like and we'll do it. And I said I'd meet up with him when I got to Los Angeles."

"I like Bobby Womack's band, and I also think the Meters are restricted on their albums. They're very close to the Faces, as a matter of fact. They have a very similar sound. There again, you'll probably say, why don't you sue the Faces? But then again, I mean, we've been playing together for six years, so it's just a little bit of new blood coming in from the outside."

What about the plans you once had for doing a duet album with a female rock singer?

"Well, that's in the pipe. I've got a song. And I was talking to Peter Grant, Maggie Bell's manager. I spoke to Maggie about it. She likes the song. 'Cause, I mean, she needs a lift, she really does. So I spoke to Peter Grant the other night, and he said, right, then, we'll do it. I said, well, mate, I've done my bit. You're a very successful manager, I'm a very successful singer. We're not in it for each other. We're in it merely to help Maggie. She is good."

At the moment, the plans are just for a single. Rod won't give the title of the song, just as he refuses to say what numbers he's recording on his solo album, because he doesn't want to see somebody else come out with it first. "It's a Neil Young song," he whispers.

The night before our talk, the Faces had performed an exciting concert, one of the best we'd ever seen — and we've seen the band at its tightest and its sloppiest — but the performance hadn't been good enough for Rod. "I didn't enjoy it at all. There's probably more enthusiasm now that we've got Tetsu (bassist Tetsu Yamauchi, who replaced Ronnie Lane), but it wasn't a good show for me. I wasn't up for it right from the beginning."

"Well, I set me standards miles too high. I mean, the slightest mistake and we have rows. We're so self-critical now, not like we used to be. Tetsu's been such a big plus to us. He stays in tune throughout the evening." The thought makes Rod laugh.

"He's so shy. Did you see me try and get him up to the mike. He wouldn't come. He's never been to Chicago and Detroit and New York, with audiences like this every night. It's good for him." Rod pauses a moment in thought. "It's good for me, too."

Rod's road manager signals him that it's time to leave for the airport. The soccer player picks up the ball he's been kicking around. The girls in the hallway peek in the door as it opens and cluster around in anticipation. The telephone keeps ringing. Rod Stewart stands up, stretches and yawns. His day has begun. □







# STEVEN TYLER

## What You See Is What You Get

by Scott Cohen

Steven Tyler is cocky, surly and arrogant; everything you'd expect from the lead singer of a punk rock group, Aerosmith.

Steven Tyler is the Sal Mineo of rock. Because of his pouty lips, he is often told he looks like either Mick Jagger or Carly Simon. He prefers Carly Simon to any other female rock star, with Suzi Quatro the only possible exception. Steven Tyler and Suzi Quatro would make the perfect couple, "except," Steven pouts, "she's got another dude."

Steven looks around the room to see if there's another woman who would do. Steven Tyler is a sexist. "Mmmm, look at those knockers, will ya?" He has just spotted someone, observant. "That one over there ain't had either."

Because he is cute his macho-ness is almost forgivable. He's a little too old to be adorable, just how old he is is a secret, but it's safe to assume he's at least several years older than what he tells you.

He can't really lie about his height (five foot nine?), which adds to his cuteness. No doubt he wishes he was 6 foot four. One of his most likable qualities is that he doesn't wear platforms.

Steven Tyler was lucky enough to have met Dick Clark. Steve met him while they

were putting their makeup on, when Steve candidly noticed Dick Clark actually cursing and raving about something that was pissing him off. Steve was surprised that Clark ever got pissed off. "He gets pissed-off easily. Do you know what he's doing in the background while everyone's dancing? He's telling the cameramen what to do. He's saying 'What the hell are you doing with that camera over there?'"

Like Dick Clark, Steve Tyler was not bar mitzvahed, although both have a certain Jewishness that comes with living in New York and working in the rock and roll business. Steve's initiation came when he was about 13 and had to run across Central Avenue in Yonkers naked in order to join the Green Mountain Boys, the name of his gang.

Tyler went to Roosevelt High School until he was kicked out for long hair. "Actually, I was set up for a pot bust," he remembers vividly. Allegedly Steve was set up by a nark who had infiltrated his ceramics class. The narks in Yonkers assumed that anyone with long hair smoked pot. Steve says the first time he had ever smoked was when the nark turned him and his friends on. That's what he told the judge. The judge let Steve off with a misdemeanor. Steve went off to the city to attend a private school for young promising artists, "the kinda school your parents spend a lot of money for you to go to but where you never show up." Steve spent most of his school days in the park, flirting with the girls.

Steve spent his weekends in Greenwich Village leaving Westchester 4:00 Friday afternoon, he would take the subway downtown and spent the night in Washington Square Park with a bottle of Rock Rye, or he'd walk up and down MacDougal Street with everybody else, maybe grabbing a bite at the Tin Angel or going over to the Night Owl to catch The Lovin' Spoonful, the Strangers or the Fugs. Eventually he joined a rock band called Chain Reaction and played the Bitter End, the Bizarre and the Cafe Wha? He was lead singer and played the drums.

Steven was also once in the Left Banke, after they had made their hit "Walk Away



Lee Black Childers

Renee." "Remember when Rickie Brandt got popped with all the weed?" Steven was hanging out at the Scene at the time when Jimi Hendrix brought him over to Brandt's house in his Corvette. He returned a few more times, once on the night that they had just cut "Dark Is The Bark" and "Desiree." "Dark Is The Bark" needed arranging, which Steve was all too happy to do. Steve went on to work out with them, play a few concerts and then watched them "Flush themselves down the toilet."

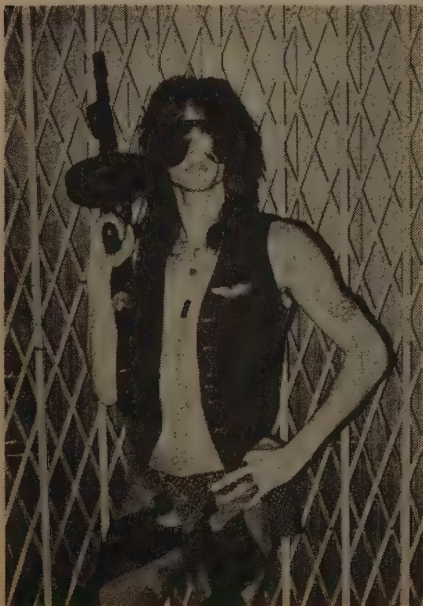
Steven went to Boston, indirectly. First he went to New Hampshire, where his parents owned a Resort. There is a club called the Barn near his parent's resort, and Steve became friends with the house band. Moving to Boston the six of them lived in a five room apartment, where their diet consisted mostly of brown rice and Campbell's soup (chicken noodle). A quart of beer was heaven.

Boston University was the site of Tyler's band's first jams, outside of the University cafeteria. This was in 1969, the same year that their tapes reached Maxanne Sartori, a disc jockey on WBCN. Soon other stations picked up on the tapes and "Dream On" became number one in Boston.

Today both the band and their music is a lot more versatile. Their new album is called "Toys In The Attic." The cover of the album is an attic scene. Instead of the original cover where a teddy bear sits in the middle of the attic with his wrists slit and stuffing scattered all over the floor, there are groups of toys sitting around an attic wondering when the kids who had played with them were coming back. Steve points out that you come back to them eventually: the teddy bear turns into your girlfriend, the rocking horse into your car.

While most tours end in Boston, Tyler and Aerosmith have chosen to live there. They dig the Old New England Atmosphere. Steve couldn't picture himself anywhere else.

Nor could Steve picture himself looking like anything else but a street punk. A crewcut wouldn't exactly fit his music and it's important to him that a band looks the way it plays. □



Lee Black Childers



# BIG DEALS

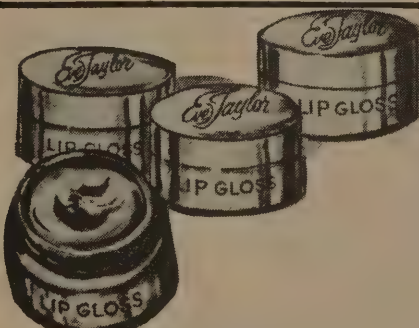
We've arranged with the makers of several fine companies to have them offer you a variety of their exciting products at incredibly low prices—just to introduce them to you. Use the handy order form on the opposite page to specify your choices. The prices can't be beat, so take advantage of this bargain beauty bonanza and order as many of the products as you can use.



## Live Up Your Clothes

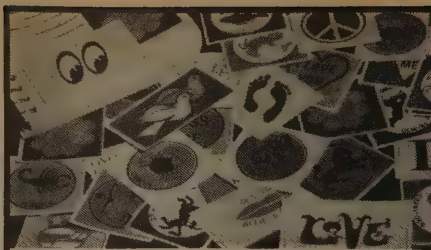
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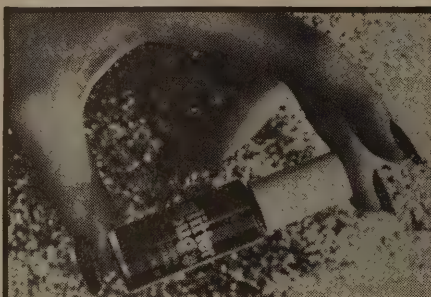
Give yourself that alluring, luminous glow for your lips and eyes with these creamy glow pots, Lip Glo' and Eye Glo'. They regularly sell for \$2 apiece, but they're yours for the introductory price of 65¢ each, or all four at \$2. Specify your color choice—either Petal Pink or Coral for your lips or Powder Blue or Lilac for your eyes.



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You'll receive 100 Stickums including Love, Sealed With A Kiss, Feet, Eyes, Dove, Peace Fingers, all the Signs of the Zodiac and many, many more.

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Sparkle up your wardrobe with a bit of sparkle nail polish. Use it over your favorite nail color, alone or mix and match for really unusual results—and you'll find Glitter Bug will put sparkle in your life. We've arranged for you to try this exciting nail glower at 50¢ for one bottle or at a bigger savings of \$2.25 for six bottles. And you can choose your color and sparkle from gold, silver, blue, purple, red or green. Use the coupon on the opposite page for your order, and indicate your color choice, in the space allowed.

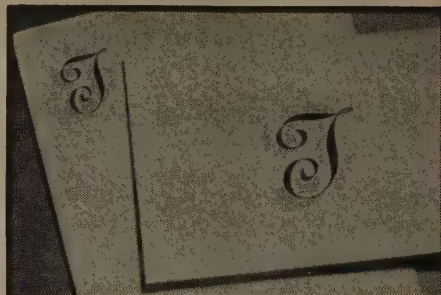


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## Perfume Panorama

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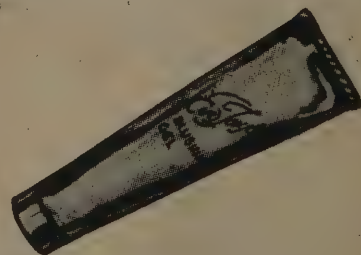
We've arranged for you to receive a lovely set of Monogrammed stationery with your initial beautifully embossed on every sheet.

The set includes eight sheets of stationery (four note-sized and four letter-sized) plus eight envelopes. What a beautiful way to communicate to someone you care for—and it's all yours for just 50¢ a set. Please specify each initial you wish to order.



## Iron-On Transfers

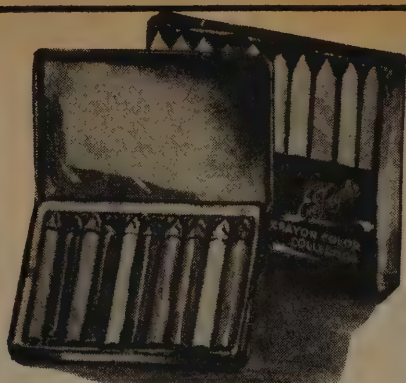
Imagine getting a set of the most popular iron-on transfers at a fraction of what you'd expect to pay in the stores. Now you can decorate your tee-shirts and other gear with these colorful, 4" high designs. A set of four different styles is only 50¢, or you can order the complete set of all eight styles pictured above for only 75¢.



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### Sticks of Beautiful Color

The newest from E. T. Cosmetics are these specially formulated crayons of rich and creamy colors that are truly versatile, more so than any makeup we've seen. Perfect for your eyes, lips, cheeks, and dabs of subtle color or tone anywhere you choose. You also can choose from eight extraordinary shades: Turquoise, Coffee Bean Brown, Pink, Lavender, Frosty Blue, Plum, Sea Green, and White. These crayons retail at \$1.75 each but you can get them at 65¢ each or, better still, at a savings of over \$10 off the retail price, you can get all 8 sticks for \$3.95.

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Now you can get a sample packet of Insta-Brite® cleaner to clean the tarnish away from your prettiest silver or copper jewelry. Works great on silverware, tea services, copper pans, etc... too! A sample packet is only 25¢. Limit: one per family.



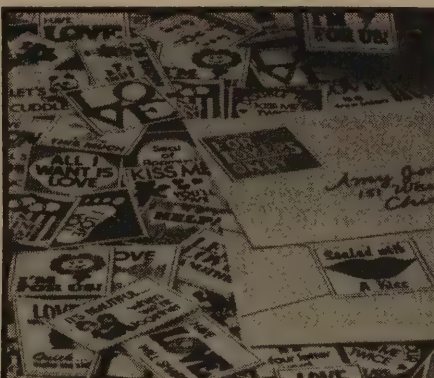
### Snap It Up!

Your pictures will seem even prettier when you get this fine film in your choice of three of the most popular sizes—worth up to \$1.40. Use the coupon at the right to select either 126 (for Kodak instant load cameras), 127 or 620 film. This incredible value is yours for only 35¢. Sorry, limited to 1 per family.



### Beautiful Neckband Offer

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### Lovin' Decals

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All yours for only 50¢. If you're really into love get two sets (with 200 lovin' decals) for only 75¢.



### The Stars & You

Learn what the stars say about your personality and character traits and now they might affect your chances for future happiness with this great Horoscope. Discover the basic personalities of all the signs so that you might predict the behavior of those around you.

This horoscope has been sold nationally for \$2.00 but now it's being offered to our readers for the unbelievable price of 35¢ for one, or 50¢ for two. Give the second copy to your best friend!

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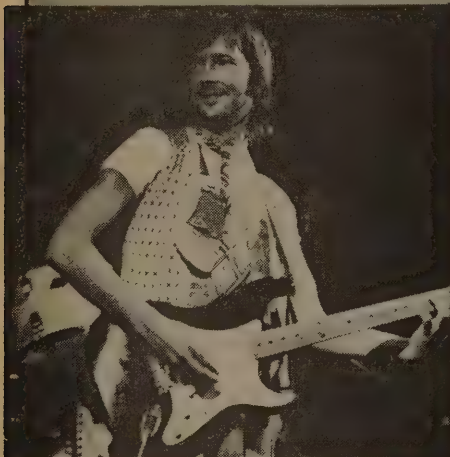


# ROCK & ROLL HOTLINE

By Lisa Robinson



Some of your favorite bands will be hitting the road this summer...



Tony deNonno

The summer tours are upon us. In addition to the Stones, there is Yes, Eric Clapton, the Beach Boys and Chicago

(together), and rumors are rife that before the end of the good weather, we'll get to see Elton John, the Allman Brothers, and possibly (although it seems more than likely that it'll be in the fall) The Who. Yes will perform much of the material from their latest lp, "Relayer" in these cities during July: *Pershing Municipal Auditorium, Lincoln, Nebraska-July 2nd; Kansas City Auditorium-July 3rd; Maywood Park, Chicago-July 4th; Roberts Memorial Stadium, Evansville, Indiana-July 5th; Mid South Coliseum, Memphis-July 6th; City Park Stadium, New Orleans-July 7th; War Memorial, Nashville-July 8th; Mississippi River Festival, St. Louis-July 9th; Market Square Arena, Indianapolis, July 10th; Cleveland Stadium, July 11th; Buffalo Bill Stadium, Buffalo New York, July 12th; Memorial Coliseum, Fort Wayne, Indiana-July 15th; the Milwaukee Arena-July 16th; Montreal Stadium, July 18th; the Grandstand, Toronto, July 19th; Rymearson Stadium, Ypsilanti, Michigan-July 20th; and The Spectrum, Philadelphia-July 22nd. The July half of Clapton's tour is: July 1 - Olympia Stadium, Detroit; July 4th - Cleveland Coliseum, Cleveland; July 5th - Chicago Stadium; July 7th - Mets Sports Center, Minneapolis, Minn.; July 8th - Madison Dane County Coliseum, Madison, Wisconsin; July 10 - Kansas Municipal Auditorium, Kansas City, Missouri; July 11 - Keil Auditorium, St. Louis, Missouri; July 12th-Indianapolis Market Square Arena, Indianapolis, Minn. Further dates to be announced ... watch this space. Now - match that all up against the Stones itinerary (in this issue), and see how many of these you can get to.*

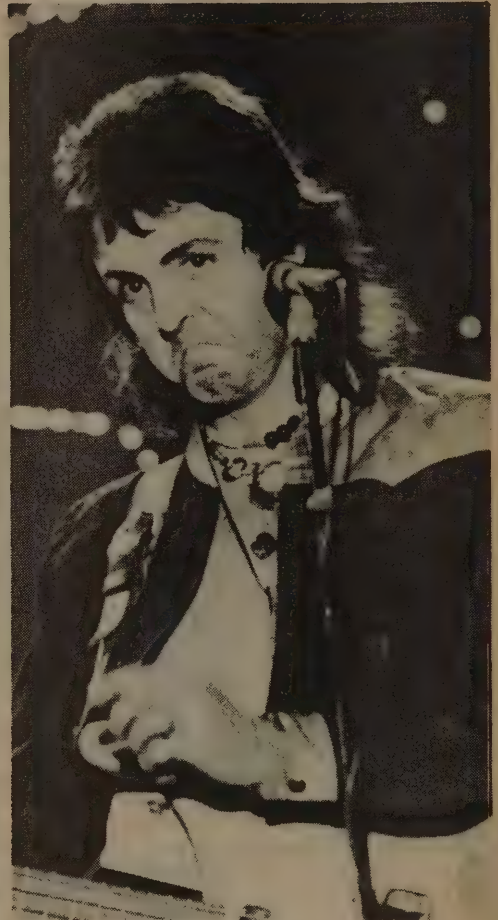
Rod Stewart is the latest rock musician who has been forced to leave his 32 room Windsor mansion and take up temporary exile in the United States because of tax reasons. He - along with Jagger, Jimmy Page, and others, is one of the fiercest critics of the current British tax laws. He's been quoted as saying, "I don't mind paying my fair share of tax but at the moment it's like highway robbery. I won't be able to live in Britain much longer." Rod has been in Los Angeles, looking for a house, recording another album, getting ready for a forthcoming Faces tour, and setting up housekeeping with his bride - actress, Britt Eklund. His house in Windsor - along with 14 acres of gardens, is on the market for about \$100,000,000.



Lee Black Childers

Poor Rod, had to sell his Windsor Castle mansion and move to L.A. to avoid the outrageous British taxes.

The Kids - formerly known as The Heavy Metal Kids - were to have opened the show at Madison Square Garden for Alice Cooper this past tour. Union and overtime problems prevented them from doing so, but it still was apparent that on the dates they did do across the country, they were received with enthusiasm. So - watch for them to be back soon - especially as lead singer Gary Holton adored America .....



Joseph Stevens

Why is this man frowning? It can't be because he needs money...

Paul McCartney has bought Buddy Holly's publishing - with songs such as "Everyday", "Peggy Sue", "That'll Be the Day", and "Maybe Baby", as well as "Oh Boy", a recent #1 song in England as recorded by Mud. In addition, McCartney bought Whale Music, a publishing concern which has in its catalogue such standards as "If I Didn't Care", "Beyond the Sea", "Poor People of Paris", "Symphony" and "All or Nothing At All". All this - and a little minor thing called Lennon / McCartney ... have helped McCartney Music be one of the strongest title catalogues in the world. He's reigned with Capitol Records, his recent lp, "Venus and Mars" contains all original material ... now all that's left for probably the most financially successful ex-Beatle is to tour, particularly the United States. Watch for Wings - including Paul & Linda, Denny Laine, Jimmy McCulloch, and perhaps drummer Joe English, to be here this fall.



# RECORDS

by Lenny Kaye

## MONTY PYTHON

**Matching Tie & Handkerchief**  
(Arista 4039)



Pythonmania is an insidious disease that strikes directly at the funnybone, leaving it bereft of sanity and totally lost for breath. Imported only last year from the British Isles, where it ravaged unchecked for five previous years (insidiously spread by the Typhoid Mary-like "Auntie Beeb"), its success on these shores has been nothing short of astounding. Promoted by Public Television, it has wended its way into the hearts and minds of Americans everywhere, who, symptomatically, tend to walk into neighboring walls muttering imprecations such as "Spam spam spam and spam" and the elder favorite of "This has gone far enough!"

In actuality, there looks to be no logical distance where it could be said that the comedic Monty Python have overstepped their bounds. Intertwining live skits with stunning cartoon visuals, the six-man team have tweaked the nose of contemporary hysteria in a manner that holds no bounds on logic or sensibility. With a new movie on the boards (*Monty Python and the Holy Grail*, performed in full heraldic drag), and their third recorded effort - *Matching Tie and Handkerchief* - in the stores, it's likely that by year's end they should be well on their way to becoming a household word in the grand tradition of "doorknob", "lightbulb" and "where is that damn plunger anyway?"

The Pythons are no stranger to recording, having already divested themselves of two postage-due releases with *Another Monty Python Record* and *Monty Python's Previous Record* (both, suitably, on the Famous Charisma Label), meeting consequent puzzlement solely because many had no idea who (or what) (or even where) this Python crew might be. Now, with the success of their television series (from whence it all stemmed) brightening switchboards along PBS' continual fund - raising appeals, potential listeners are able to arrive forearmed with visual enticement.

Describing the contents of this record is the stuff of classic lost - in - translation. One hadda be there, Cholly, and please do.

## BENNY BELL

**Shaving Cream** (Vanguard 79357)

One a more gently nostalgic level, if you've ever had the experience of strolling in to the bathroom and stepping in a big pile of Sh...aving Cream, then Benny Bell's *Shaving Cream* should be right up your, ah, alley. Certainly the oddest song to touch the hit charts in 1975, the title track was rediscovered by novelty connoisseur Dr. Demento and WNBC's "Cousin" Brucie Morrow in its original 1946 form and broadcast one madcap night over the air. Listener response was immediate, and Mr. Bell, whose theatrical career began in the 1920's and blossomed in the forties when his "naughty" songs found their way to jukeboxes and clandestine turntables all over the world, was a re-overnight sensation. Other classics in clude that time-worn ode to "The Tattooed Lady", "Wading In The Water", the unforgettable "The Automobile Song" ("My clutch begins to slip when you shift gears"?), and "Everybody Likes My Fanny". Can the renaissance of Doug Clark and the Hot Nuts be far behind?

\*\*\*\*\*

*Spins and Needles*: JEFF BECK has returned from whatever limbo he periodically exiles himself in the form of *Blow By Blow* (Epic), his first all - instrumental album that showcases the master guitarist in soul / jazz settings, ably assisted by keyboardist Max Middleton, Phil Chepp on bass, and drummer Richard Bailey. George Martin produces, and though I generally prefer Beck in rock settings (the late, lamented Beck, Bogert and Appice), it seems as if he's finally found secure footing at last. This is mathematical music, scissored with odd syncopations and timings, technically challenging and experimentally magnetic ... ERIC ANDERSEN has released another of his periodic wind-blown endeavors, *Be True To You* (Arista), a survivor who returns to the fount of love's wisdom with the same surprising innocence with which he started. Low-keyed, spaced in the hours before dawn, may be never jade ... Looking Glass were a singles' band caught in the contradiction of wanting to be regarded as "serious" musicians, a dilemma not offset by the gold success of "Brandy" and "Jimmy Loves Maryanne".

They solved their problem, as many groups do, by splitting up, and Elliot

Lurie (Epic) is the first tangible product of that disunion. His opening solo album reveals him to be the pop inflection within Looking Glass, with a backing track of California's finest session musicians built into a collection of fascinating craft and grace. Lurie blends bright, clean - edged material along the sensual sway of latin and r&b rhythms; the effect is lush, snappy and smart, and not a bad description of the creator himself ... "So Jah Seh", speaking through the medium of BOB MARLEY and the WAILERS, whose latest album, *Natty Dread* (Island) reveals Zion's promise behind the haze of politics and poli-tricks. "In I-es is red in I'es is dread" ... Kill me in Shimbashi: *The Sadistic Mika Band* (Harvest) motivate from the Land of the Rising Sun, and their debut album is a bizarre out-cropping of plastic - coated Japanese technology that transmutes rock and roll into a novel, neuro - leveled electronic kamikaze. If you liked Sony, you'll love these guys (and doll) ... I haven't checked the chronologies, but I'm willing to bet that Aerosmith's *Toys In The Attic* (Columbia) packs more total sound within its grooves than bands twice their centrifuges. Congrats to producer Jack Douglas and the boys for a job well done ... The reissue pickings are slim this month, so it might be nice to give the good word to J&F Southern Record Sales, 4501 Risinghill Road, Altadena, California 91001. Run by Frank Scott and John Harmer, this extensive mail-order house features a nigh - complete selection of blues, country, cajun and blue - grass albums and singles for the collector or casual aficionado, neatly listed in an immense catalogue that rivals Sears' standard work. Their prices are fair, their service prompt, and their rock - a - billy selection alone should endear them to all fans of the Fender guitar. When in Pasadena, stop at J&F's retail outlet on 44 North Lake in Pasadena.

Tell 'em Billy Lee sent ya ... SANDY BULL is testing various modes of recording these days, which is the best of news for those who keep faith ... Watch out for *Charibusters*, the small Berkeley-based Berserkely label's collection of their greatest hits, including stomping Bay Area favorites EARTHQUAKE and the Modern Lovers' own JONATHAN RICHMAN ... Godspeed to PETE HAM ... It seems thoughtfully fitting that the BEACH BOYS' oft - forgotten tribute to race driver Craig Breedlove should serve as the centerpiece for *Spirit of America*, Capitol's follow-up to last year's *Endless Summer* anthology of greatest hits ... And speaking of living for "Cars And Girls", the DICTATORS may hail from the Bronx, led by a slack - jawed ex-wrestler named Handsome Dick Manito, but that doesn't stop them from mingling golden oldies like "I Got You Babe" and "California Sun" with the utopian "Teengenerate" and "Two Tub Man". They can't play, they can't sing, and if they come off live as well as they career on *Go Girl Crazy* (Epic) ... well, get the meatball, mother, there's a fork in the road. □





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# 1975 STONES IN THE U.S.A.

By Lisa Robinson



Kate Simon

Mick & Ron rehearsed all during May. Here, 2 Stones backstage incognito at a friend's concert.

Mick Jagger always looks younger up close than you thought he was. It depends on whether he smiles or not actually, because sometimes he looks terribly wise ... a man almost without any age at all. And - he can be funny, charming really; when I went out to Butler Aviation to talk to him two weeks before the opening date in New Orleans I found him in a conference room, surrounded by pretzels and potato chips ... a bit of wine, some cheese. Lovely spread, I murmured. "It's all we've got dear," he grinned, "I told you this tour was gonna be *low key*."

Low key certainly was the word for the way the Stones chose to announce their 1975 Tour of the Americas; on May 1st they pulled up to the Fifth Avenue Hotel in New York and sang "Brown Sugar" on a flatbed truck to an astonished crowd of

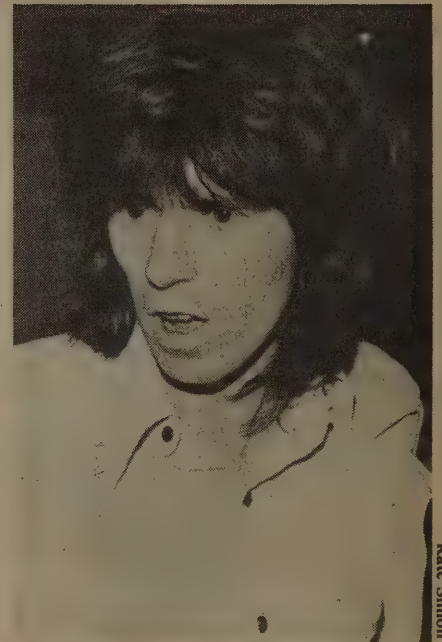
assembled press. The Stones - including newly added guitarist Ron Wood and organist Billy Preston - were dressed *extremely* casually ... denims, leather jackets, they looked all of fifteen years old. Not totally unlike a high school band, especially when they tossed hastily offset flyers (see reproduction this story) into the eager hands of the onlookers. It was that kind of low keyed announcement that made mockery of all those pretentious rockstar press conferences of the past. "We really want to have a bit of a laugh," Jagger would tell me again later on, "I mean why else bother. They all talk of all this money ... but really, when it's all said and done, I get my new white suit - and that's about it." And, "The press conference was good fun. We had to get up a bit early, though."

During May the Stones rehearsed for the tour that would take them to 58



Bob Gruen

At their historic May 1st press conference, Mick Jagger models the newest in Oriental fashion while Billy Preston gets ready to get down.



Kate Simon

Keith Richard — man of mystery, has new teeth for this tour.

concerts in the United States, Canada, Mexico and South America. To 1.5 million - the tickets all having been sold out by the first day following the announcement. They rehearsed out on Eastern Long Island and in upstate New York, where they worked with the elaborate stage they would use during the tour, and they worked with Ron Wood on the music. When all the inevitable questions would be asked of Jagger as to why Ron Wood, exactly, he would just look bored and make some remark about how Woody could adapt to tough tours, and how he was a good player. "Besides," Mick laughed, "I can punch his face in." No one was quite sure as to what would happen during the last few weeks of the tour when the Stones were due to perform in South America, and the Faces were



supposed to be in concert as well. As it had always been stated that Ron Wood wasn't leaving the Faces really, and ... no one expected the Stones to have to find a new guitarist for the last leg of the tour, it remained to be seen.

The Stones' stage - lotus shaped - (as previously reported in Hit Parader), is totally new to rock and roll. Six petals, or leaves, come down well into the audience and allow Jagger, in particular, greater freedom of movement than ever before. "The leaves are enormous," Jagger said, "they're big enough for the whole band to get on." Will they? "Well, Charlie won't, obviously - and Billy won't - except when he's dancing." We discussed at that time the possibility of Jagger's using a wireless mike, and I wondered if the things didn't pick up police calls .... "I think there might be some problem with them in America," he said, "I don't know. But it doesn't really matter if I use one or not ..." How would you get out on those leaves then ... it would have to be a terrifically long chord. "Well," he grinned, "I'm not

for another tour. Atlantic Records would release "Made in the Shade" to coincide with the tour; an album of hits from the Atlantic lps ... "Exile on Main Street", "Goat's Head Soup", "Sticky Fingers", "It's Only Rock & Roll", with songs like "Brown Sugar", "Tumbling Dice", "Happy", "Dance Little Sister", "It's Only Rock and Roll", "Wild Horses" and "Bitch". Although they had recorded almost twenty one tracks in Munich this past year, they weren't mixed or finished, plans were for the band to do that after the summer concerts. When asked if he reacted to speculation that this would be the Stones' last tour, Jagger sneered ever so slightly and said, "I don't react to that at all. They said it on the last tour too ... I could show you the press clippings. Why? I guess they just don't have anything else better to write." Support acts were being lined up, among those mentioned at presstime as strong possibilities were Rufus, Earth, Wind and Fire, and the Eagles were set for three dates. There would be seven outdoor dates, (two

London, New York and Los Angeles. Then the tax thing hit London so hard that the musical thing had broken down, and it's not even a money thing ... but it is unfortunate. A lot of people are still there, and a lot of them have left, but the point is that the whole thing we built up over ten years, - you know what I'm talking about - first with the Beatles, then the Stones, then Zeppelin, Elton John, the Faces, Eric and all that - we all interchanged ideas living in London, which is where we'd still like to live, but we can't anymore. I don't know ... maybe it's right, maybe we should be content to just make eight thousand dollars a year, maybe they're right. If there was a revolution, I'd work for nothing."

"We do want to live there and have our musical community there - however banal it is, in England. And we're unhappy that it's been broken up because it took us so long to build it up. From when we were very poor, and then we earned money slowly ... slowly, and then we got conned eight times, and then we



Early Rolling Stones

always singing."

Admitting that he had felt limited by rock and roll stages in the past, Mick explained how he and Charlie designed their ideas for the stage, Robin Wagner and Jules Fisher (the latter the man who did Bowie's "Diamond Dogs" sets) executed them. There was always the problem in the past of the people who sat in the back; obstructed views as well as sound difficulties. Because eight to ten tons of sound will be hung above the stage, as well as the lights, the people "behind" the stage (although with this rounded stage they won't be so behind) will have a far better time. When asked about clothes and makeup, Mick implied that he might not really need so much makeup, just some mascara ... eyeshadow, enough to make his famous stand out from three hundred feet away. He was guarding his costumes secrets much in the manner of a Royal Wedding, but did imply that he liked jumpsuits because of their comfort.

And so ... the Rolling Stones prepared

shows outside of Denver would bring the total to eight outdoor shows) and the country was ready. Even before the first date, scalpers prices were up to forty dollars a ticket.

Jagger thought about the first date and said, "I don't know, I'd really like this tour to be fun. Low key - like the press conference. But I don't know if it's gonna be. Already so much of the press wants to go to Baton Rouge, I mean give us a break ... why do you think we're starting there? It's not like it's the biggest town in America." Nervous "No..." he replied, "it's just that it's going to be a mess! It'll be wrong ... I mean, that's the point of it, it's not gonna be perfect."

We talked about England, how the tax situation had made it impossible for Jagger - as well as so many other successful British musicians - to live there. "The unfortunate thing is that there were three places in the world where there were musicians doing things," he said seriously, "where there was an interchange of ideas. And that was in

earned more money and built our own studios where we could work and exchange ideas and now we've been kicked out of that because if we record there they take all the money from those records - even if they're sold in Japan. We're all very unhappy about it."

"I'm happy to pay half of what I earn, if I go out and work and put it all together and spend one hundred thousand dollars on a show, and I managed to get two hundred thousand people there and I earn fifty and have to pay twenty five tax ... well, that's okay, I'm okay. But they didn't do anything, I did everything. But one mustn't get too hung up on money."

We talked about the things that money could buy, and the particular obsession all young British rockstars had to buy a big estate; Jagger laughed and said "I spent ten days on mine in the last eight years." I gathered that he didn't like to stay in any one place for too long ... he nodded his head in agreement. He would certainly have a chance to fulfill that tendency on this tour. More to come.. □



# STONES TOUR OF THE AMERICAS

## ROLLING STONES ★ ON CONCERT ★

### NORTH AMERICA

June 1 Baton Rouge, La.  
 June 3-4 San Antonio, Texas  
 June 6 Kansas City, Mo.  
 June 8 Milwaukee, Wis.  
 June 9 St. Paul, Minn.  
 June 9 Boston, Mass.  
 June 11, 12 Cleveland, Ohio  
 June 14 Buffalo, N.Y.  
 June 15 Toronto, Canada  
 June 17, 18 New York, N.Y.  
 June 22-27 Philadelphia, Pa.  
 June 29, 30 Washington, D.C.  
 July 1, 2 Memphis, Tenn.  
 July 4 Dallas, Texas  
 July 6 Los Angeles  
 July 9-13 San Francisco  
 July 16 Seattle, Wash.  
 July 19 Denver, Col.  
 July 20

July 23, 24  
 July 26  
 July 27, 28  
 July 30  
 July 31  
 August 2

Chicago, Ill.  
 Bloomington, Ind.  
 Detroit, Mich.  
 Atlanta, Ga.  
 Greensboro, N.C.  
 Jacksonville

### SOUTH AMERICA

August 7-10 Mexico City  
 August 14-17 Rio de Janeiro  
 August 19-21 Sao Paulo  
 August 24 Caracas  
 August 29-31



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Bob Gruen



# LONDON REPORT

by Charles Shaar Murray



London Features

Three gigs. Three lousyrottenstinking-paltry little gigs, later upped to a gleaming, coruscating five by the greatest public demand in the history of British rock. Well over two and a half years since Led Zep last played England and when they announce that they're finally gonna relent and allow the faithful to rub up against some live Zep music, they just grab the largest hall in London and put on three dates.

Which means hassles galore. Kids've had to come all the way down from places like Scotland to queue up half the night in the hope of getting their mitts on a brace of the magic bits of paper, there've been all manner of unhappinesses, and Zep will be performing in a huge hall with questionable acoustics and vision. And when they've done their dates, it may well be another couple of years before they get around to doing it again.

Wherever you're reading this, be it Detroit, Chicago, New Orleans or Passaic New Jersey, you've got it made. All you need to do is sit on your asses and every major band in the goddam world will come to you. Unless it's a special one-off, like Bangla Desh or a really good festival, you can just sit tight and wait for the carnival to hit town, which is a privilege that's open to you because you're the market that all the rock and roll heavies are chasing. Bands make their name over here, wait until they've got a couple of big albums or singles and a wedge of laudatory reviews to show their American record company, and then announce that they're gonna be touring the world for a year, and that if we're very lucky we might get to see them some time in 1977 - so sorry, be patient and (heh heh) keep buyin' dem ol' albums until we can fit you into our busy schedule.

It's probably unfair to single out Led Zep - especially since they're one of my favourite bands plus I don't want 'em mad at me or nuthin' - but they're the



Pennie Smith

most prominent case right now, since everybody's gearing for the gigs. The thing is that rock bands, most of whom come from heavy backgrounds and associate England with monstrously rough dues-paying - regard America as a wonderland and a great place to spend money in, having been raised on American TV shows and movies. Therefore, it's only natural that they'll dig to spend time there and maybe even move there; plus their business advisers will hip them to the fact that there's a lot of people to play to over there, and a lot of people who'll buy their albums. Apart from the colossal (by British standards) gig fees, the album market is just so goddam huge that there's just no contest as to which country is a better market to play in.

All of which explains that we don't get to see our biggest and best-loved bands very often, because breaking the U.S. market is Top Priority for even Second Division bands. Gotta hand it to Elton, tho' - he plays here a lot.

So before I'm overwhelmed in a seething flood of bad temper, let me just tell you what's been happening since we last

met. Grand Funk came over here and honoured us with their first British appearance since '71, and managed to get 5,000 people into a hall seating 9,000. Many of the kids who came to the gig had trekked in from all over the country, and it's a safe bet to assume that nearly every G. Funk fan in England was there. They played one of the most godawful sets I've ever seen, and received a hero's welcome for their pains. With a bit of luck, they won't be back until 1979, and by then I'll have retired to the South Of France where they won't be able to catch me and make me listen to them.

Finally, a group who are still on the way up in this country, and who won't desert to the States for at least another year, and who are right now far and away

the best band that we can still call our own. The name is Dr. Feelgood, and they don't mess around. They're a kind of '70s version of what the Stones and the Yardbirds were like before they started making records in that they play hard-edged, compact, streamlined blues-rock without any frills - all prime-cut, no-fat steak, and later for the lettuce. They're tough, mean and they all have short hair, wear baggy suits, spit on the stage and work their audiences as hard as they can. An island of hard rock (yeah, I know it's a dreadful pun but it says what I mean) in an ocean of baby food and blancmange. Their album doesn't have more than 20% (generous estimate) of the power that they can generate on a good night, but if you're very lucky they might come over and show a few of those prissy Yank bands what rock and roll is all about. The only comparable American group I've seen is Television (and for all that I'll probably mean to any of you who don't live in N.Y.C., Television might as well be English too). □

And here's the good news: the sun's shining. At long bloody last.





Danny Fields



Bob Gruen

# THE NEW YORK BANDS

by Lisa Robinson

No, I'm not going to assert that New York City is the new Liverpool and thank god it could never become the next San Francisco. But there's no denying that during the past few months a *new band scene* has begun to re-activate itself. While Rod Stewart and Mick Jagger and Ron Wood and David Bowie and Led Zeppelin and Bob Dylan and Cher and Joni Mitchell all gather at parties with Ryan and Tatum O'Neal in L.A., young bands, if not exactly flourishing, are struggling along most valiantly under slightly adverse conditions in New York. While it's not too hard to make this scene sound more glamorous and perhaps more important than it actually may be, many of us have begun to have renewed hope here. Something is definitely going on.

While smaller cities can support a local band scene, New York (and probably L.A. and London as well) has the obvious distinction of being a media city. Music Business. There are, on the average, four concerts a week featuring Big Name talent at such halls as Madison Square Garden, Carnegie Hall, Avery Fisher, The Academy of Music and the Beacon Theater. Naturally, while a good New York band is directed towards The Biz and groups here are urged to aim for the big time, there aren't too many places in

which to play. Very few of the locals have even made it as far as a recording contract; (exceptions are the amazingly talented Patti Smith who recently signed with Arista Records, The New York Dolls, Wayne County - in a brief and unfortunate go-round with Main Man, and Milk and Cookies who one hears were signed, then dropped, by Island.) Yet - there has been an emergence of enough clubs lately to support more and more bands. Some of the groups are boring, some are English roadie-lookalikes, and a few of them are great.

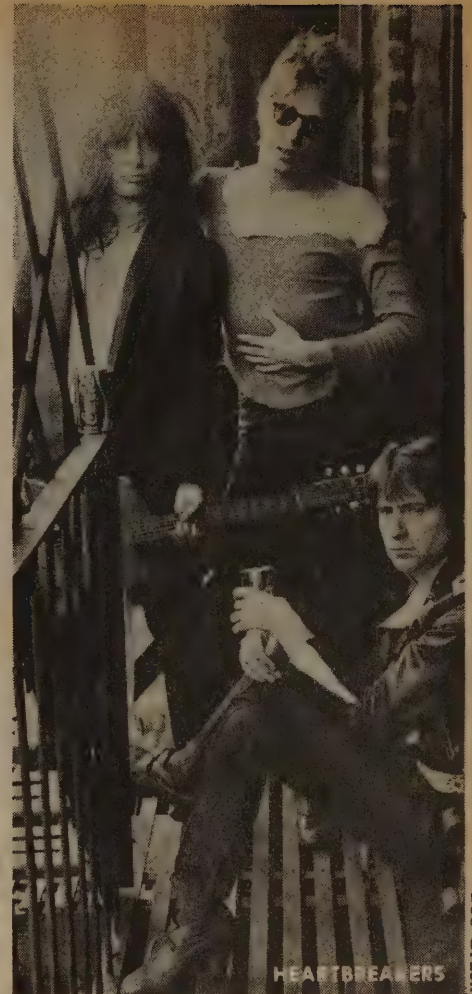
**Some of the groups are boring, some are English roadie - lookalikes, and a few of them are great.**

The first "seventies" New York Band Scene was probably at its peak in 1971-1972, centering around the Mercer Arts Center. The New York Dolls were considered the house band, and groups like Teenage Lust, the Harlots, Suicide, Eric Emerson and the Magic Tramps, Street-punk and others all played there. The amazingly talented Ruby Lynn Peyner

brought her Ruby and the Rednecks rock and roll to the Mercer Arts Center and she was terrific ... but the Dolls were the main band. When the Mercer burned down in 1973 the scene shifted to the Conventry in Queens and the Club 82 on Wednesday nights. Last summer, for some unknown reason, the 82 stopped booking bands and with Max's on the skids (only performers backed by record companies and using the upstairs stage for a showcase played there) there was no place for unsigned groups to play or hang out. Now ... with CBGB leading the way, and clubs like the Little Hippodrome and the 82 giving a renewed opportunity to rock bands to play, there is a decided renaissance of new bands. (And with Ashley's for them all to hang out in, as well.)

A word about CBGB. It's a funky, Bowery bar, with neon beer signs hanging from the ceiling overhead. But it has its own special charm, a pool table in the back and no uptight airs about the place. It should be credited for allowing alot of this music to happen in New York again. It has become the surprise new center of the New York rock scene primarily because of the freewheeling attitude of proprietor Hilly. Television played there for a long time as the sort of house band,





Bob Gruen

and Patti Smith was in residence for many weekends - long after her fans grew to such size that CBGB could barely contain them. Tuesday night is "New Talent" night, and it is because of that that a lot of new bands get seen.

Patti Smith, Wayne County and Television are probably the biggest stars in this scene. "Patti's the best thing around now," says Wayne, "excluding me of course! Most of the other bands, except for Television and the Ramones, are old fashioned in that they don't break away from traditional attitudes about what a rock and roll star should be. They're all still either in that Led Zeppelin or Rod Stewart bag, and surely it's ridiculous for them to think that they could be like *them*. Most of them would rather stay in that rock and roll mold than try something new." Not so Wayne, of course. At a recent show out at Rum-bottoms Wayne gave a performance they'll never forget. "Well," Wayne laughed, "they *said* they wanted the outrageous show, and so I gave it to them. I *told* them I had three versions of my show

the clean, the semi-clean, and the X-rated. I gave them the X-rated, and my dear, they just weren't *ready*. I guess they thought I was gonna be like Bowie. Honey, at his most outrageous David still

was like a lil' white mouse ..." Wayne is quick to point out, however, that he doesn't do that show anymore. He's cleaned it up a bit, but anyway - those who went merely for the shock value clearly missed the point. Wayne's music projects a sheer love of rock and roll, he's a hilariously talented actor, and everything he does onstage is perfect; whether it's his own material like "Max's", "It Takes A Man Like Me To Know a Woman Like Me", or "Stuck on You" and "California Sun" ... others.

### The Miamis were briefly Wayne County's backup band, Queen Elizabeth.

Due to complications with his former, shall we say - management, Main Man - Wayne hasn't performed in awhile. He is in the midst of considering several prospective recording deals, and will do one special show at the 82 every now and then.

Patti Smith has been in the position of being the first woman rock and roller (since Carole King?) to come out of New York who we all know will Make It Big. Along with backup musicians Lenny

Kaye, Richard Sohl and Ivan Kral, she's been developing her music so that it's been getting incredibly professional; although gratefully Patti's singing hasn't become slick nor her attitude pretentious about her lucrative Arista deal. She seems to believe strongly in the idea of a local scene, watched Television with keen interest when they open the show for her, and she and TV's Tom Verlaine continue to write songs together. She's without doubt THE woman from this town, we'll all be so proud of her when the "underground" legend inevitably gets Out There.

The New York rock and roll scene recently received a shock when bassist Richard Hell left Television to join up with Dolls' guitarist Johnny Thunder and drummer Jerry Nolan in a new band called The Heartbreakers. It was assumed that Hell and Verlaine had what might be called 'a clash of egos', and while speculation runs rampant, no one has officially commented yet on why Johnny and Jerry left David Jo Hansen, Syl Sylvain and Arthur Kane. Tom Verlaine is gorgeous, a little nuts, and an important talent.

Richard Hell has his own special kind of crazed charisma and many people feel that the breakup is a tragedy because





Bob Gruen



Tom and Richard will never really know how great they were together. Television will still exist, and while it may be viewed like John Cale leaving the Velvet Underground, the talent of Tom Verlaine will no doubt carry this amazing band. Verlaine's songs are so great ... his stage presence so compelling, it is astounding that a record company has not yet signed this band. Does an "avantgarde band" have to be ancient history for record execs to want to scoop them up? Many people who wouldn't have looked twice at the Velvet Underground in 1967 talk lovingly of them today. Avant-garde nostalgia.

The New York Dolls are in a seemingly sad situation at present. This band, when they first started performing at the Mercer several years ago, were rough, raunchy ... true rock and roll outlaws. Interesting, and not really so outrageous. They got involved with mediocre management and an ineffective record label, (despite the tireless efforts of Mercury A & R man Paul Nelson who believed strongly in the group) but what was worse, they themselves got sloppy ... lazy. An old story - a big fish in a small pond. The king of Max's backroom does not a superstar make. Whispers of drug problems plagued the group for some time, and nobody ever forced them to work harder. Yet David Jo Hansen is a superior songwriter and performer, and while David's future seems vague at the moment (there are some rumors that he'll go solo) David has told friends that he wants to work hard, go out on the road

again - and write songs with Syl.

So what else is new? Well, the Ramones, for one. *The* most amazing new band I've heard yet. All their songs sound exactly the same, each one is under two minutes long, they start out every number with a shouted "one-two-three-four!" and then rush ahead at breakneck speed with the highest rock and roll energy ever. Then they just stop - suddenly. It *couldn't* be cuter. The Ramones are amazing, they're exciting, and it's funny because they're *so* serious about what they're doing. Slightly reminiscent of the early Stooges, (the energy, the repetition) their bio reads: "...their songs are brief, to the point, and each one a potential hit single." It's true. The Ramones are Johnny, Joey, Dee Dee, and Tommy Ramone, they all originate from Forest Hills and to quote again from their half - page biography, "kids who grew up there became either musicians, degenerates, or dentists. The Ramones are a little of each. Their sound is not unlike a fast drill on a rear molar." I'll say.

### Avant - garde nostalgia.

And ... to continue. There are the Demons, who are from Brooklyn and play fairly straight rock and roll, mixed in with some Sam Cooke and early British invasion songs. There's Blondie, who used to be with the Stillettoes (real name Debbie) and she's pretty good. Backed by various musicians, she performs some of



her own songs, ("I Want To Be A Platinum Blond", "Love At The Docks".) Chuck Berry's "Come On", Nico's "Sunday Morning" - with great deadpan delivery, Tom Verlaine's "Venus de Milo" and the Shangri - Las "Out in the Streets". Many feel she was the best of the original Stillettoes, projecting an appealing trashiness she has been fairly successful with CBGB audiences.

(Elda, one of the original Stillettoes, is now working with that same group name, backed by various musicians.)

The Miamis were briefly Wayne County's backup band, Queen Elizabeth. But brothers Jimmy and Tommy Marcus have their own ambitions, they've been around awhile ... and write their own material. Mostly loud rock and roll, and their image is fresh, innocent, and they have a respectable following. The perennial Fast are still performing, mostly at the mini - Capitol Theater next to the big Capitol Theater in Passaic, New Jersey. They're one of the "English oriented" bands, which means they sound alot like the early Who. Some people hate the Fast, but Wayne County thinks they have a cute drummer. At the end of their set, the Fast play a tape of the Jefferson Airplane's "White Rabbit" and a girl in a doll's dress comes out and waits til it's over to say, "They didn't tell me Wonderland was like this." I don't get it.

The Whiz Kids from Brooklyn, (not Ze Whiz Kidz from Washington, D.C. featuring lead singer Cha Cha Samoa) all wear matching t-shirts with their logo and different colored trousers of velvet. Their





THE RAMONES



CHERRY VANILLA- LANCE LOUD and MUMPS

Bob Gruen



PATTI SMITH

Bob Gruen



DAVID JOHANSEN

music has also been described as "English oriented" and the lead singer is an example of what Wayne County calls "Rod Stewart-y".

And there are, and were - more bands. Streetpunk broke up; (their one real claim to fame was the dubious distinction of lead singer Jon Montgomery's face adorning the cover of "After Dark") so did Suicide. So did The Brats - who many people felt might be the "successors" to the Dolls. They were Alice Cooper's favorite group for awhile and had one song called "Criminal Guitar" - about a day when rock and roll was outlawed and musicians live in subway cars. (Can't come soon enough?, you say?) But Teenage Lust loves on. Led by Billy Joe White (formerly with David Peel and the Lower East Side) they play mainly in New Jersey and the Glen Island Casino up in Yonkers. They feature The Lustettes -

Bands like The Dictators didn't really come out of the "New York Band scene" - they were more influenced by the rock writings of Richard Meltzer and Sandy Perlman. (Some of the members started out as fanzine editors themselves.) Another Pretty Face is New Jersey's biggest glitter group, yet they have a good sized following in New York - especially when they play the Diplomat Hotel. People are watching lead singer T. very closely. Eric Ermerson and the Magic Tramps broke up, and the Good Rats remain a local band out on Long Island, sounding a bit like the Vanilla Fudge. The Harlots, whose lead singer at one time did a mock shooting-up onstage (before Lou

Reed, even) claim to have forsaken glitter and taken up "street rock", whatever that is. They're wearing less makeup, look sloppier. It is perhaps ironic that the first really commercial band to come from New York has been Kiss; so completely different from the "New York sound" and not really a part of the scene anymore...

Cherry Vanilla cannot really be considered a "New York group", but she has been reading her poems and singing her songs at Reno Sweeney's and Trude Heller's. Cherry, having learned the art of self - promotion well while she was working for Bowie, will no doubt have Big Things in her future. (A two page spread in People Magazine recently didn't hurt.)

**Lance Loud has a band called Mumps. "But we have greater aspirations than just being a New York Band."**

Lance Loud has a band called Mumps. "But we have greater aspirations than just being a New York band," Lance confesses. Having become famous on TV with "An American Family", Lance was an instant celebrity and went to parties and wrote articles long before his band made its debut, on the bill with Cherry at Trude's. Mumps is Lance on vocals, Aaron Kiley on bass, Jay Dee on drums, Kristian Robot Hoffman (cute?) on piano, and Toby Duprey on lead guitar. Lance claims that his music is a bit of

Shirley Temple, a bit of Gilbert and Sullivan; innocent - "just like school kids waiting for the bus", he says. Nonetheless, there's a bit of Kinks, Bryan Ferry, Sparks, and Bonzo Dog Band in there. But Lance and Kristian's lyrics are interesting, and they're developing a sound of their own.

And then there are The Marbles, who boast a very cute guitar player and a Japanese organ player and a good, clean rock and roll sound. And ... waiting in the wings (now *there's* a good name for a band) is Konelrad, led by writer Glenn O'Brien who says they'll be ready to perform by August. Their repertoire includes such numbers as "Lin Piao", "Let's Move Israel to Florida", "Seize the Means of Production", "I Don't Want Your Germs", and "Rock & Roll Acupuncture". They also do a terrific "Ezra Pound" to "Charlie Brown".

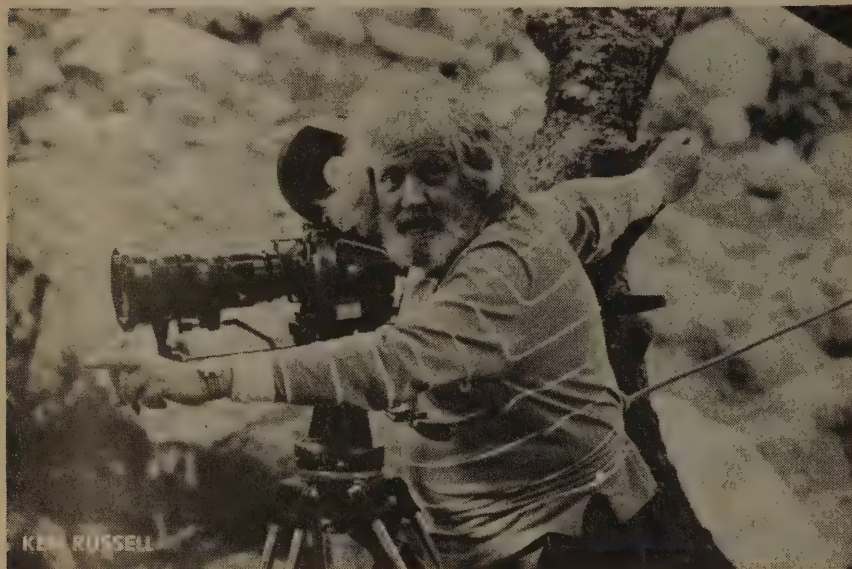
"I love this whole band scene," Lenny Kaye recently told me, "They all believe so strongly in the myth of rock and roll. It's like those bands on the "Nuggets" album ... Thirteenth Floor Elevators, Amboy Dukes, The Strangeloves, Mouse and the Traps, - all of those bands had at least one song out of their repertoire that was great. Like The Fast and 'Criminal Guitar'. Whether or not they can really play isn't the point; they're all living out their fantasies, and they achieve their own kind of perfection. There's something so perfect about a local band scene," he continued, "the insularity of it ... Everyone gets to feel very protective about it, you want all the bands to succeed." □



# KEN RUSSELL

## How Does He Feel About "TOMMY"

by Ian Dove



Beat the drums.

"'Tommy' is greater than any painting, opera, piece of music, ballet or dramatic work that this century has produced."

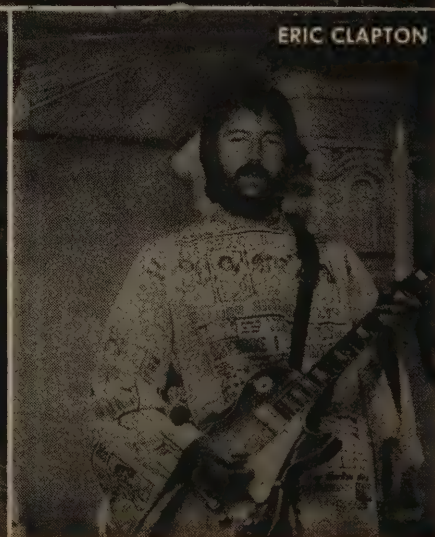
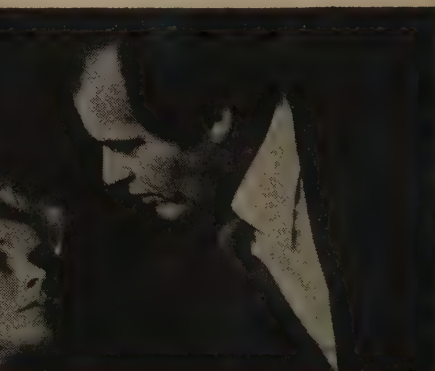
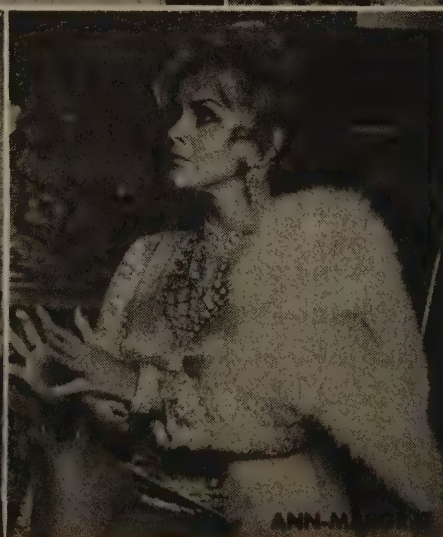
Study that carefully. Those words came, hot from Colgems Square, Burbank, California, where Columbia Pictures has their headquarters and were sent out under Ken Russell's name. Furthermore the Columbia PR people stated that Russell had made the statement "firmly and without hesitation."

Ken Russell has directed the film version of "Tommy," now unleashed and when you talk to him, away from the press release and into a portion of hash brown potatoes at Michael's Pub in New York he shrugs his shoulders and says: "That was, you know, the publicity people. They get carried away. I think what I actually said was that 'Tommy' was the best modern opera since Berg's 'Wozzeck.'"

He actually said that firmly and without hesitation.

Not that Ken Russell isn't wildly enthusiastic about 'Tommy' a film that combines the talents of the Who with Ann Margret and succeeded in demolishing part of the nicely low keyed English town of Portsmouth. There is no doubt either that Russell sees in 'tommy' a continuation of his filmic obsession with composers.

Already Russell has filmed weirdly personal portraits of Elgar, Bartok, Prokofiev, Debussy, Delius, Richard Strauss, Tchaikovsky (in "The Music Lovers" and as homosexual), Mahler





(British entry for the 1974 Cannes Festival and according to Russell "the first rock 'n' roll composer") with Franz Liszt next on the list.

Russell sees nothing unusual in adding Pete Townshend's name to the list.

To him Townshend's work is an opera and there is no difference between singing of pinball wizards and acid queens and Bach and Kurt Weill incorporating the popular songs of their day into their work.

If Russell seems to be in love with rock 'n' roll then it's a new love. Before "Tommy" the only group he can recall turning him on was King Crimson. He led, musically, a life that revolved around the classical composers and such jazz artists as Charlie Mingus, Thelonious Monk Roland Kirk and with a special affection for the late pianist Bobby Timmons. During the rock revolution in Britain, 1959 to 1969, Russell was part of the establishment British Broadcasting Corporation producing and directing his decidedly anti-establishment television documentaries, some 40 in all.

The "Tommy" gig came about with a meeting with the rock eminence Robert Stigwood (managing Eric Clapton, the Bee Gees, producing "Jesus Christ Superstar" and "Sgt. Pepper On the Road" and a finger in many rock 'n' roll pies). It was some quaint idea that a flop Broadway musical "Rachel Lily Rosenbloom" came to nothing but out of the discussions came the idea of filming "Tommy."

The filmed "Tommy" is the result of

over a year's writing collaboration between Russell and Townshend, and a 12 week shooting schedule in England. It was in Portsmouth, filming on the end of a celebrated pier that fire broke out and destroyed the whole construction—everything fitted in however because the sequence being filmed was "Blitzkrieg." All the dialog, which is sung, was recorded over a four month period before shooting started (lip sync is used throughout) and four new songs — "Today It Rained Champagne," "Deceived," "Listening To You" and "What About The Boy?" — were written for the film by Townshend. Columbia hopes the film will be shown under some system called "qunitophonic" which is the new-old quad sound (speakers in four corners of the theater) with an additional one placed in the center of the projection screen.

Russell loves the Who's Roger Daltry, who plays Tommy. "Roger is somewhat of a natural performer and has a good sense of cinema. He didn't know anything of the technique but suggested some good cinematic ideas, good ideas six tenths of the time which is exceptional. I was also involved in putting together a film about Franz Liszt when shooting "Tommy" and suddenly was overwhelmed at the resemblance between Daltry and Liszt. I've taken photographs — you can't tell them apart. We were eating lunch one day and I offered him the part. He said: 'Liszt? I'd be deeply honored. I always like the people in my biographies to resemble the subject — Richard Chamberlain (who played Tchaikovsky) was the only one who didn't.'"

Elton John, current superstar of the industry, plays the Pinball Wizard and the photographs of him in the part have been well circulated along with the statistics — six stage hands hoisting him onto his three feet high boots and so on. Elton was not Russell's first choice for the part however.

"I really wanted Tiny Tim. I heard him do 'Great Balls Of Fire' and thought he was perfect for the part. But I wasn't allowed to use him — I had to make do with Elton John," said Russell.

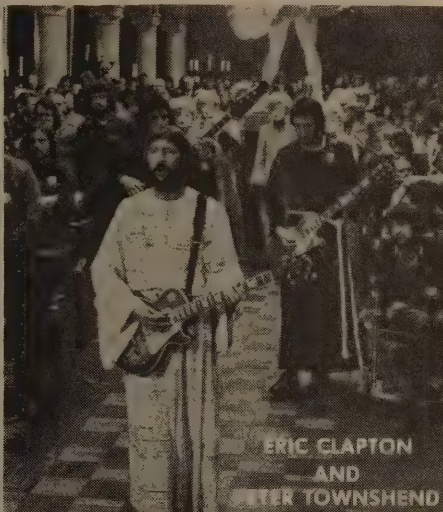
Was that interference from the front office, from Stigwood? Not really, "I've only seen Stigwood six times in the 18 months I've been working with him. David Essex recorded the Pin Ball Wizard part, got paid for it and everything but we ended up with Elton," commented Russell.

Eric Clapton is in "Tommy" as the Preacher in the "St. Marilyn Shrine" sequence — a church that worships the memory of Marilyn Monroe — Tina Turner is a soulful Acid Queen, Keith Moon a lecherous Uncle Ernie, and the Who also appear, as they say, as themselves. Non rockers include Ann Margret, Jack Nicholson and a member of the Russell stock company Oliver Reed. The non singers all sing (Reed: "I more or less project my lines much as Rex Harrison did in 'My Fair Lady'") and the rockers all act.

"Nothing to it really," says Russell. "Rock 'n' roll has a lot of acting to it anyway. It's a very natural way of performing. All you do is put it in a film." □



ROGER DALTRY



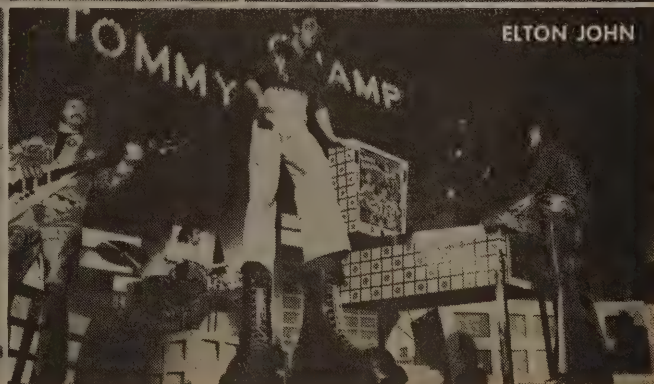
ERIC CLAPTON  
AND  
PETER TOWNSHEND



ROGER  
DALTRY



ANN-MARGRET

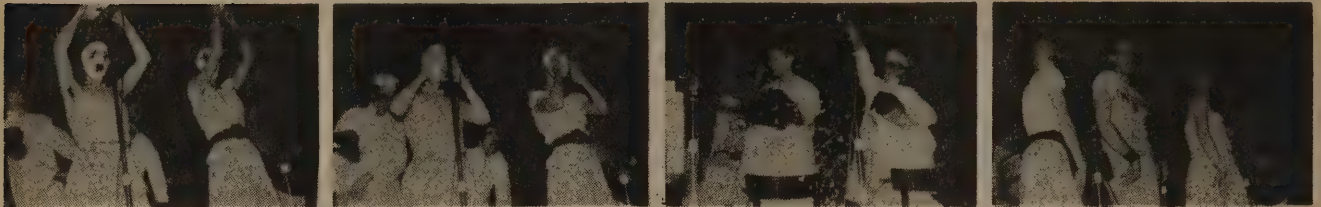


ELTON JOHN



# I LOVE LUNA!

## a new band, a new sound—



## (Broadway Hits The Twilight Zone!)

by Lance Loud!

My eyes have been red and puffy ever since I moved to New York. It always makes me look like I have been crying. It always makes me look like I have stayed up for six nights without sleep. It always makes me look like I am drunk, stoned and sliding into unconsciousness. At Medicaid (before it ran out) they said that I should wash my eyes every day and night, but that only made them redder. A psychiatrist told me that it was from anxiety and to calm down, that made me more nervous. Last night I saw on t.v. that 'even nice guys get v.d.' and all night I had nightmares that I MUST be suffering from Gonorrhea of the eye! ... Now I am sure that it is none of the above, or maybe a combination of them all, I am simply turning into an urban mole.

I arrived in the Big Apple just a year ago and now signs of battle fatigue were beginning to show!! When I had first arrived, I was as fresh, dewey and exotic as a wild hickory nut but in that past year, erosion had been to work and I began to slump, slurr and simper. Everything around me said "Conform, conform!!" And I wilted in suplication. Even my most precious past time, music, was beginning to turn its back on me and court a deadly mediocrity. Like in the 'Invasion of the Body Snatchers' everybody and everything, music included, was becoming zombified in their efforts to be hip, kool, decadent, jaded, right-on — UGH!

I finally had a showdown with my pent-up frustrations. One night I found myself dressing up in a long Muu-muu, I put a blond semi-longish wig on, stuffed a pillow under the Muu-muu to fill it out, stuffed another one in to make it realistic (I'm GREAT at parties, can't you tell?) drank a bottle of scotch and then stared into the mirror, crooning to myself in my total impersonation, "Is that ALL there is ... to MUSIC???" Then I took everything off, got back into my normal dork clothes and replied "No." But what else was

there? I could not come up with any good answer ... my showdown had come up a draw!

Just in the nick of time, my music world changed. Little did I know that my red eye and terminal boredom with scenes in general was about to be resolved one day when Susan Bond, twentieth century fox Epic Records publicist called me and asked if I would be interested in flying up to Bosstown to see a brand new band. I asked her their name. Orchestra Luna. I asked her what they sounded like. Her reply was stronger in tone than direct information. She hemmed and hawed exuberantly, sounding like a Honda Fifty stuck in a mud puddle. Basically, all she could actually say was that Orchestra Luna didn't sound like anyone. Well, I've heard THAT before and I didn't believe her. Still I went, because I love airplanes.

### ONE NIGHT, IN BOSTON

Aren't there things that you almost wished you hadn't experienced because it would be so great to be able to experience them again, for the FIRST time? For me there are a couple of Beatle albums that I would like to listen to with virgin ears, a couple of Velvet Underground, the Kinks, Bonzo Dog Doo-Dah Band, I'd like to SEE the Velvets once more in the first performance I ever saw them give and I would like to see Orchestra Luna and their incredible show of shows with the unexpecting eyes I used to see them in Boston.

It wasn't really LOVE at first sight. Like any new, different creating, Orchestra Luna takes a bit of time to get used to. But from the very onset of their performance in a little beer parlor in Boston, I was struck by how totally unusual they were. Most of the time, originality seems to be pretty much defunct in rock and roll today. Most music is now basically down to the fine art of how well you can dress your sound up, drag-wise,

borrowing from some inspirational source that a million people have borrowed before. But Luna came out sporting a look and feel that was all its own. Perhaps it's due to the many different textures and styles that they weave into their multifaceted sound, you can't really pin it down to being anything out itself ... but that is MORE than enough.

When Orchestra Luna appeared onstage, no one took much notice. It was just seven people crammed on another mini space the size of a bloated Scrabble board. I've seen more inspirational ensembles perform at Shakey's Pizza Parlour, I thought. But during their set, everything that they did, the way that they did it, seemed FRESH! Yes, 'fresh' is a yucky word but Orchestra Luna succeeded at it because that is what they honestly are, fresh, new and dazzlingly powerful in their originality.

I found myself trying to figure out who and what they reminded me of, 'it sounds like', 'it looks like' seem to be the popular expatist terms of description these days. Visions of the Doors, Roxy Music, Eno, the Incredible String Band, Bette Midler, Dan Hicks and His Hot Licks, and the Mothers of Invention all whirled through my mind but when I tried to pin down exactly what things reminded me of who I drew a blank. At full tilt, Orchestra Luna swung beyond the boundaries set by anything or anyone that came before.

My initial memories of their show went like this: On stage the person you look directly at first is THAT boy on electric piano. He smiled a cheshire grin and sang like a rock and roll Al Jolson. His movements alternated between being Eddie Foy and Batman. It was obvious in the bursting charm that he emanated, that he was one of the prime spirits in the band. Later, I read in a press release that he wrote most of the songs, calling them musical diaries of his relationships, reactions and reflections on people and life.



His songs touched on immediately as having a sympathetic understanding of the world. Like a Ray Davies born of American soil, he appeared both world wise and romantic but never strayed down the maudlin trail to Melanieland, in his moments of natural wit and critical archness he proved that he was a thinking as well as a feeling performer.

Next to him, two girls, one as little - lost - and - innocent as Alice in Wonderland and the other a romantic, young Mae West / Ethel Merman sweetheart stood center stage and sang lead and backup vocals (many times switching from one to the other during the evolution of one of their songs). They seemed to have a cavalcade of musical styles at their command: gutsy, ethereal, Andrews Sisters, Jeanette MacDonald or Vienna Boys Choir all were within their abilities, they never stuck with any one type of singing and every style they went into they did like that is what they did best.

Appearing from time to time throughout the set, popping up all over the stage, was the boy who no one can *quite* describe exactly WHAT he does in the band. Sometimes he didn't even appear, you just hear his voice over the music like a movie soundtrack. He was the narrator sometimes, he was ALWAYS on hand to lend his deus ex machina talents when Luna's musical stories (Luna's songs are all best described as concentrated Pop Opera Pieces) needed resolving. He offered asides to the audience and yet another voice to Luna's beautiful harmonies. He seemed to be a jack - of - all - trades a commentator on behalf of the unfolding Luna Musical Picture.

In back of him were the bass player and drummer. They were a little less conspicuous but just as talented. The bass player *did* have the best smile which he kept on his face all the time, it looked as if

he was starring in a children's Christmas Pageant. The drummer looked like a surfer and sang like a Beach Boy. Then, off in a corner, I noticed the guitarist. He was still, he didn't sing, he rarely - if at all - looked at the rest of the band. He was awfully young looking, like he couldn't get into 'Fritz the Cat' without a parent, but by the time the set was halfway over, he casually had shown himself to be a guitar player with the prowess and musical expression of Frank Zappa, Mick Ronson and even Eric (amen amen) Clapton! I admit that some of his solos were a little too long and jazzy for me, I have never been an instrumental buff, I don't care WHO was at the strings (this is the only criticism of Luna, that at times they get too involved in instrumentals, I think that it is much better to prove you are a good musician in the context of the songs, not by spotlight performance which are, for most of the audience, alienating and dull dull dull), but at his best he made that instrument so glorious that one would never be able to imagine it ever stooping to play Black Sabbath type licks again. Without the instrumentals he adequately used every song as a showcase of his incredible talent, all the time he stood silently poised with a classical expression on his cherubic face that looked as though it were painted on by Raphael. Attention all guitar guys out there, this boy is a MUST SEE!

Orchestra Luna did not only play their songs, they 'performed' them. Their stage show was unlike anything I had ever seen before. It is a more cohesive, more naturally dynamic uniting of Pop music and theatre than I had ever seen. It is totally unexpected, one moment you think that it's going to be 'camp' and then it goes a step further into lunacy, sometimes it seems as if it is about to be funny and then it becomes, awesome, frightening. There is a method to Luna's

madness, everything is a mad jangle of the musical and the visual, yet somehow it all makes sense. They do not throw it in to keep you from noticing the music or to cover it up but to accentuate it, their presentations only make Luna's music more amazing.

In their show stopper number called 'Doris Dreams' the girls sat with their backs to the audience as two men dressed up as Technicians of Beauty (Dr. Frankenstein type hairdressers) appeared and performed quick operations on them with an enormous Oldenbursesque Comb, scissors and lipstick, turning the girls into Stepford Wives of Fashion that paraded around robot like with horrid masks on, lurching in Frankenstein cum Mummy movements. Then the show ended but their song had definitely been planted in my heart.

WELL! I've frothed at the mouth long enough. I should explain exactly who is who in the group and how they came to be. LUNA LINE UP — Rick Kinscherf is the kid with the cheshire grin bursting out from behind the electric piano. Along with Peter Barrett, the poet whatever he is, they got together in Boston a little over 2 years ago and started Orchestra Luna's first movement. Lisa (Rick's sister) and Liz Gallagher are the Luna - lovelies who joined later on. In came Randy Roos the guitar whiz-kid you'll definitely be hearing alot about in the future (remember, you heard this FIRST from Hit Parader). After going through that age old group trauma of auditioning person after person, the fetal Luna found Scott Chambers for Jazz / Pop bass and Don Mulvaney for their unique jazz - percussion drums.

Epic signed them up last summer and they now have their first album out, produced by Rupert Holmes and Jeffrey Lesser, the two most talented American  
(continued on page 60)





# ELTON

## Unspoiled By Success?? read on...

by Lisa Robinson

"You look like you need a shave," I said to Elton as we stood around the Media Sound Studios following his playing his new lp for the press, "is it all part of that new latino / macho look?" "Why no dear," he laughed, "my triple trac's broken, actually..."

What do you think the biggest rock star in America is like when he's just chatting? I must admit I was rather surprised to discover that Elton, being in an incredibly good mood that day, was all in favor of a good dish, and we babbled away at a mile a minute about all sorts of topics. Including Why Bette Midler and Dusty Springfield and Iggy Stooze should Make It, and how he - Elton - would help them if he could. And how he knew he did indeed, yes sir, look like a chandelier on the "Cher" show but all the good parts, like E.J.'s grabbing of Miss M's left breast were cut out by CBS. And more.

I mentioned that the unshaven look was The latest thing at the Gilded Grape and Elton immediately perked up, "I LOVE the Gilded Grape," he said. You do? Cher told me about it actually, I must give her credit for that one." (For the uninitiated, the G. Grape is a sort of disco inhabited by some of the more ... errr, seedier members of New York's Eighth Avenue, AND the waiters are dressed as sailors. It couldn't be more adorable.)

*(continued on page 62)*









A full-page photograph of Robin Trower. He is shown from the waist up, playing a white electric guitar with a black pickguard. He has long, wavy, light-colored hair and is wearing a white long-sleeved shirt with a colorful, embroidered yoke. His mouth is open as if singing or shouting. The background is dark and out of focus.

# ROBIN TROWER

And The Ceaseless Quest  
For "Maturity Of Soul"

by Jean-Charles Costa

The cycle is complete, again. Generational that is. First time I met Trower was at a press conference for Protocol Harum's "Salty Dog" album. Seems like a hell of a long time ago. We were both new to it then, when it was all a little more reckless. Now he headlines major venues like the Spectrum in Philadelphia fronting his own dynamic three piece band. Backed by Jim Dewar on bass and vocals, and Bill Lordan on drums, he propels a fiery blend of astral R&B and white heat sensuality out through the big Marshalls to a rapidly expanding audience on both sides of the Atlantic. The interview took place at Trower's hotel in Boston during his most recent U.S. tour.



**HP:** ... first heard "Twice Removed From Yesterday" out in California where we just missed hooking up for an interview. I remember thinking at first, well ... mmm ... okay, it kinda made me nervous ... 'cause you have to understand that one of my all-time favorite rock guitar solos is your work on 'Outside The Gates Of Cerdes' (Procol Harum's first album).

**RT:** Well, that's a good solo.

**HP:** That's a way back, granted. I was solidly into your tough, economical "Gibson" sound, the lines you were playing, the style which you'd evolved from within that group. I guess part of it came from the others in Procol you were "playing off" of...

**RT:** Well actually probably not. When that album was recorded we'd only been together five minutes. I was just playin' where I was comin' from and it just happened to click. That's really what it was.

**HP:** You were playing R&B before that?

**RT:** I had a three piece blues band when they called me up to come and hear what they were doin'.

**HP:** 'Cause I remember you mentioning Steve Cropper as an early influence.

**RT:** Yeah, he was one of my first influences. He was the first one to get a really "dirty" guitar sound, that I'd heard anyway. Then I got into B.B. King which was even deeper into it. Finally got back into Son House, all of that. Hearing Steve Cropper made it easy for me to pick up on B.B. King, that sparse kind of phrasing...

**HP:** You always had a beautifully balanced sense of phrasing and space in your playing, it was a refreshing change in an era (late sixties) characterized by the misplaced note.

**RT:** Well I'm lucky, let me put you straight, technically I'm not very good. It's not possible for me to wander off into various regions of...

**HP:** Well yeah maybe in terms of notes, but in terms of attack and pure sound you're not exactly hurting...

**RT:** The thing is, my style has never been based around runs of any sort. It's always been based around single notes. That one sweet, that one sweet, *blue* note. I've never sat down and practiced "runs" or licks or anything like that. I play what I feel at the time and sometimes it comes off and sometimes it doesn't. I am improving my technique at doing that all the time. I've just come up with a new vibrato which adds a nice "sweetness" to my style. I have several vibratos actually, slow and fast, I have a fast one that comes from the wrist which is a very angry sort of thing. I'm pleased that I'm finally getting an actual "technique." Technique helps me express what I feel, you mustn't let it get in the way of your feelings.

**HP:** Can you see the day when you might play a Gibson (guitar) again professionally?

(NB: patience please, it's not *just* hardware chatter. These days a specific brand / model of guitar / piano etc. is important as it relates to a personal "signature in sound".)

**RT:** No, I don't think so. No, because the Fender to me is a much more musical guitar. Especially in chords, to me there's just more music in it.





*R/* I don't know, it's just my sound. I've worked harder on my "sound", than on any other part of my guitar playin'. The sound is "it" really, that's the music, and this is what guitar players just don't realize. I've sort of built up such a big, all-encompassing sound... people ask me if I ever think about addin' musicians... and I think well where would I put 'em? Doesn't seem enough room for me as it is. Jimi Hendrix is the one that did it right. He consequently opened my eyes to the kind of spaces a guitar can fill, the range of emotions it can go through and all that. *That's* what I got from Hendrix. (NB: Hopefully that has enough of a definitive ring to it to settle the issue for those of you who're still wondering.)





# ABOUT RICK DERRINGER

by Richard Robinson

When Lisa told me she's put Rick Derringer and Edgar Winter on the cover of this Hit Parade and asked me to write the cover story, one image came to mind. It was from a tv concert Edgar and Rick had given as The Edgar Winter Group. They were playing one of Rick's songs and Rick had just stepped away from the mike as the band snapped into an instrumental break. Rick pulled his guitar tight to his body, the strings dug into the tips of his fingers as he choked







them taught, then he unwound with a burst of electric energy that had the audience on their feet stamping with delight. Edgar came in on top of this, his gold hair hid his face as he hunched over his portable keyboard and set his fingers into an elaboration of Rick's rill. They played for several minutes and built their combined music into a high-powered charge that shot like a lightning bolt into the screaming, shouting audience.

It was a real rock and roll show. The kind only professional rock musicians can give. But what struck me at the time and has remained as the central image was that two such divergent talents could channel their energies so directly to the same end; And that that end should be megavolts of rock and roll music.

Rick Derringer has been a rock and roll musician since he was 14 and played high school hops in Union City, Indiana. Edgar Winter played dive bars in Texas until Johnny Winter's success prompted interest in brother Edgar's musical ability. Rick and Edgar know how hard rock and roll can be when you do it for real and both are now old enough to have made the commitment to popular music as a life-long career. But the similarity appears no deeper than that. Edgar mixes keyboards and saxophones with blues and rock. Rick is an archtypal guitarist.

Yet they have formed an alliance that has produced some sparkling moments and gold and platinum hit records. Rick produces Edgar's albums, Rick and Edgar play on each other's albums, and together they tour the U.S. Yet Rick Derringer fans are not necessarily Edgar Winter fans and vice versa.


Another image comes to mind in the face of this seeming paradox. It's Rick and Edgar playing pool. I've watched each of them step back to consider the angles before lining up a shot and I can understand a little of how this alliance came about. Each is quiet and reserved to the point of shyness. Each is softspoken at his most voluble and not spoken at all in the presense of strangers. Each is single minded, giving total attention to the nuances of the task at hand. Their friendship must grow from this mutual sensibility.

"Our whole relationship goes back a long way," Edgar told me in March of last year when he and Rick were at the Record Plant recording. "When I think about Rick, I think about the first time I met him, it was in New York and he was playing with the McCoys. That was the first time I'd seen him play. I remember having heard about the McCoys when I was in Texas, before I had done my *Entrance* album the guitar player that played on that album told me about Rick.

"I was really impressed when I heard Rick play. He's been my favorite guitar player ever since and I looked forward to having Rick in the band. And then, when White Trash evolved into being with Rick as the guitar player then I was really happy."

The internal conflicts between horn players and the rhythm section eventually





ended White Trash, but, as Edgar says, "We went from that stage. Rick was doing all my records then, producing both of the White Trash records and he played on the live album, *Roadwork* that we did and that was our final album before that band broke up. Then, when I put together The Edgar Winter Group I wanted Rick to continue as a producer because at that point he was better qualified to do that than anyone else. Having played with me before he knew what a good performance for me was and that was a necessary thing to have in the studio because someone who's not familiar with you, you know it's hard for them to judge when you're doing well and when you're not. When we put together the Edgar Winter Group we

(continued on page 58)





# STEVE HARLEY

Fragments Of A Semi-Sane Mind

By Leanne Kaye





Mike Putland

Steve Harley puts his palms to his eyes, rubbing slowly, resting his head for a brief moment before, wearily, raising it again. It's the final day of his American mini-tour. "I've been through about eight jet lags in two weeks," he says hoarsely. "I really am feeling it now. I don't know when I'm going to catch up on my sleep. "Surely not on the plane going home. It's sheer madness what we're going back to ... a huge, sold out tour, seven or eight weeks in advance. Extra dates put in. Number ones. Massive advance on the album so it looks like it goes straight into the Top 5 the week of its release."

He turns, suddenly. "Things like that are happening because I had faith. They've come because of my religion, my faith in the fates. I'm not very Christian," back go the hands to his eyes, "but I have got religion."

It has been a busy two weeks for Harley and the accompanying members of Cockney Rebel. Playing a string of dates throughout the midwest after a debut at the Whisky A Go Go, he's come to America a virtual stranger, riding a wave of adulation in his native England. Despite a severe flogging from the British press, he appears to be making good on his claim to be the forerunner of a new wave in pop music, even as he musically eclecticizes from all manner of predecessors. His two previous Capitol albums (*Cockney Rebel*, *The Psychomod*) showed him to be a perceptive rock cabaret-stylist in the deco mode. His latest, *The Best Years Of Our Lives*, tightens his sight-lines even as it declares his emergence as a major, confident personality. His favorite performer, or so he says, is Marlene Dietrich. Among his best-known quotes are "I am not what I was - I am not what I will be - I am what I am. What you see. What you *want* me to be." Arrogant and driven by belief in his

own mission, this has predictably only enhanced Harley's charmed future.

"I came here because ... America exists, doesn't it? I try not to avoid anything that exists. Personally, I wanted to feel America and perceive America. Professionally, I came over to sell records. The initial hope was for twenty or twenty one concerts, but it was quashed simply through the recession. No one had the money to finance a tour that big, which was obviously going to lose money. We were aware of the economics, much as I resent them."

Still, if his stay was necessarily short, Harley returns to England a changed man. "Los Angeles had a great effect on me. I can't even begin to describe it." He motions in the air, grasping for appropriate words. "I discovered things there. I went through history there, my own history ... evolving more in four days than it evolved in the previous months in the rest of the world. I met people I'm never going to forget as long as I live, people who will have a profound effect on my psyche. I was in situations I could never have conceived of a year ago....

"I'm probably too tired." He tries to wave it off. "In a month's time I'll start thinking about it, and I'll be talking to someone and it'll all come out, and I'll write songs about it."

His manager brings him a pot of tea. He pours a cup, mixes at it with a small spoon, absently forgets it as he follows his stream of consciousness.

"A lot of dreams came alive in the space of a few days. A lot of truths were realized. Where I'm really at, where I stand in the world, what I really mean to myself and other people. It was all realized in L.A. I think when I get back my whole attitude to the British press, more than to my group or the public, will be a lot different. I think a lot of things

will be put in perspective. I can see funny, wild and wonderful happenings. It'll all come out."

He resumes his stirring. "No where else in the world could've taught me what I learned there. I'm not ga-ga, I'm not a kid that's impressionable. Oh," he adds loftily, "I'm a kid, excitable ... but I wasn't all sorts of gooey-eyed about being in Los Angeles. I went there and *became* gooey-eyed."

"I didn't even write it down, you see. The experience was so profound that it seemed so trite to write it, so unjustified, so unfair. It deserved better. It deserved absorbing, thinking about for months. The further I get from this L.A. trip, the more I'll exaggerate its beauty and importance, the more I'll need it, because it's not there anymore. I mean, it was great, and it was wonderful, but it wasn't as great as I'm going to make it. The romantic mind ..." His voice trails off.

If Steve is suitably vague about any details, he did feel its immediate effect on his midwest dates, where in places like Cleveland and Detroit "the response was absolutely incredible, just like being in London. They had come to see me, which was pretty surprising since I didn't think anyone over here had ever heard of us."

It was as if the theatres were filled with spectres and phantasms. "I was performing differently. I was acting ... I was acting out "Death Trip" and "Sebastian" and "Cavaliers". I suddenly believed what I was saying. I'd said it two years ago, I said it a year ago ... but suddenly, they came alive. I'd met Loretta, Lorraine and Louise, you see. They'd come to me in Los Angeles. I'd met them. They were there, these figments of my ... someone here called them figments of my semi-sane mind.

"Maybe that's what they are. They were there. They slept with me. They were alive. They were the people I've talked about, the fantasies that I've drawn from my own reality. They're still with me, and as I was singing "Death Trip", as though I suddenly believed what I was trying to say ... I felt the anguish, the message of anguish. It's not really death. But it was suddenly real."

He notices his teacup for the apparent first time, surprised, again aware of the confining walls of his Waldorf-Astoria suite. "Anyway, we're coming back. When we get home we're going to be rehearsing again a completely different two hour show, with lights and sound and everything. It's a real show, a stage set, a seven piece band. We'll probably bring it over in the summer. We'll bring that whole show or I won't come. I won't listen to any talk of money.

"If America wants to see me and my band, they're going to see the real me and my band. They haven't seen it this time. They've only seen the highlights. We merely scratched the surface. A very limited Cockney Rebel. I've enjoyed it immensely, but I wouldn't come again with second best." He sweeps up the teacup for a long swallow. Time takes a cigarette. □



# ROLLERMANIA

## Can It Happen Here???



SCREAMING AND FAINTING IN GLASGOW. MORE SCREAMING AND FAINTING TO COME. So went the headlines in the British music newspapers. It's true, there was screaming and fainting, and I was there. The object of all the hysteria was The Bay City Rollers, a group of five Scottish boys who are more than a bit obsessed with being the Next Beatles. They make cute, catchy hits, in England and Scotland they ARE an incredibly major phenomenon (have a television show, sold out concerts everywhere, thousands of girls dress like them, scream, etc. etc.), and now all that remains to be seen is whether or not they will get the same kind of response here - in America. They care very much about whether or not they will make it in America, where they will record for Arista Records and are being managed by the same man who first booked the Beatles into Shea Stadium - Sid Bernstein.

Whether or not they are *the next Beatles* is a moot point; there are those of us who feel that the next Beatles (if one can even imagine such a thing) will be a *machine*, or a girl with short black hair and an unusual sense of rock and roll poetry, or perhaps some new kind of airplane ... But the Rollers are definitely happening over there.

We arrived in Glasgow in the early a.m. to be greeted by a red Daimler and a fresh smell of the sea. Our driver was a witty

Scotsman named George Wills, who took us on a tour of Edinburgh and Glasgow that included bagpipes, the castle where Mary Queen of Scots was born, lovely little town squares and a huge park near the Edinburgh Castle with sheep lying down .. all right in the heart of the city. Right near the stores with the cashmere. Immediately one felt the Rollers influence. Girls were outside the hotel they thought the boys would be staying in (they weren't; the police wouldn't allow the band to stay in the city overnight); girls wearing tartans tied around their wrists, short trousers trimmed with plaid, huge rosettes with pictures of the Bay

City Rollers ... Derek and Alan Longmuir, Eric Faulkner, Leslie McKeown, Stuart "Woody Wood ... all smiling, of course.

The two shows at Glasgow's Apollo Theater were well sold out in advance, this was the theater where the upper balcony had to be closed off because it was "unsafe" ... Thousands of little girls stood around the outside of the theater hoping in vain to get an extra ticket, to sneak in. Some who did were promptly tossed out by policemen, for the first time in my life I saw girls who literally looked like they walked off the set of "Hard

(continued on page 53)



HAILED BY MANY AS...

# MIRACLE HEALING FOODS for the Relief of Signs of Illness!

Yes, Dear Friend:

Did you know that—right now—there is an ordinary vegetable, stored and forgotten in most kitchens, that is said to relieve many of the diseases of aging? According to one authority...

In the forests of Siberia, where it grows wild... the aged... the paralyzed... the sick... come on pilgrimages to eat of this wild vegetable and are relieved of their ills—rejuvenated and healed! He adds...

In Russia and Poland, among those who eat it, cancer is unknown and life averages over a century! Yet this amazing substance is available everywhere—for pennies!

## MIRACLE HEALING FOODS REVEALED

You'll discover this food, and how to use it, on page 107 of an amazing book by Dr. Joseph M. Kadans—a *breakthrough book* that shows how certain common foods—called miracle healing foods by one authority—when used in a special way, can actually strike back at certain illnesses!

You'll find out how certain fruits, nuts, vegetables and seeds are said to:

Relieve painful headache, stiff, aching muscles and joints!

Ward off influenza, asthma, bronchitis, infections; protect you from colds, coughs, and respiratory ailments!

Relieve gas, ulcers, colitis; helps restore regularity!

Help heal stomach and liver disorders; help relieve kidney, bladder, and gall bladder problems; strengthen the heart!

Relieve such problems as baldness, boils, dandruff, eczema, pimples, and more!

Help relieve headaches, high blood pressure; help improve circulation; relieve hemorrhoids; wash away fatigue!

Help melt away extra pounds—and much more!

## 120-YEAR-OLD MAN CLAIMS: SIGHT AND HEARING RESTORED!

On page 132 of Dr. Kadans' book, you'll discover a certain vegetable oil that's as close to being an all-purpose "miracle" remedy as you can imagine! According to one of the many researchers I quote from sources other than this book...

This vegetable oil was used for EIGHT DECADES by a man who—at 40—suffered from illness that impaired his vision and hearing. He says, "My eyes were very painful... a film gathered over them. My hearing... quite dull and growing worse." Then he heard about this oil.

Immediately he applied it to his eyes and eyelids. The improvement was so pronounced that: "I used the oil freely about the ears externally, and put drops of oil into the ears... In a very short time my sight and hearing were entirely restored!"

**OVERCOMES STIFFNESS IN SPINE, HIPS, SHOULDERS, AND KNEES!** When he was in his sixties, this man's knees refused to bend and his backbone was so stiff that he cried out in pain. He now applied the same oil with a vigorous rub to his spine, hips, shoulders, knees, elbows, and other stiff areas. Apparently it worked so well that by age 108 he was riding a bicycle, dancing, and walking 20 miles a day!

## THE VEGETABLE OIL THAT RELIEVED GALL BLADDER TROUBLES!

According to Dr. Kadans, on page 132 of his book, this oil stimulates contractions of the gall bladder and is valuable for many gall-bladder ailments.

In the October-December, 1962 issue of *Minerva Dietologica*, another doctor also reports that this oil is a valuable preventive against gallstones, greatly favoring complete emptying of the gall bladder. These findings were confirmed by an International News Service release. And back in 1893, a doctor reported that a gallstone lost 68% of its weight in two days when immersed in this pure vegetable oil.

**ULCERS HEALED!** In a medical-health publication, a doctor reports that he treats his ulcer patients with this same oil. After this treatment, a

"And God said, Behold, I have given you every herb bearing seed, which is upon the face of the earth, and every tree, in which is the fruit of a tree yielding seed; to you it shall be for meat." (Genesis 1:29)

friend is now able to eat the hottest Mexican spices!

**BURSITIS HEALED!** A woman suffering from painful bursitis in the shoulder decided to try this oil. Before long, she was able to raise her arm above her head, and has had no further attacks of bursitis since!

## HELP FOR HEART AND ARTERIES!

Results of a scientific study, says another expert, indicate that this oil may be an important factor in the very low rate of heart and artery disease among middle-aged men in Greece! Out of ONE THOUSAND TWO HUNDRED FIFTEEN men examined, only four cases of heart or artery disease were found in six years! This oil is an important part of the Grecian diet. According to studies made in France, it seems to reduce cholesterol by as much as 26%.

**LIVER PROBLEMS HEALED!** On page 100, Dr. Kadans tells you how to use a certain common green plant, recommended for cleansing the liver and spleen. Says another authority: "Hepatitis, or inflammation of the liver, and jaundice, when uncomplicated, readily yield to it." Around 75 years ago, one doctor claimed that the root of this vegetable relieved liver trouble that had afflicted him for 15 years!

## NO PILLS OR DRUGS... NO EXPENSIVE EQUIPMENT NEEDED! UNIQUE FEATURE GIVES INSTANT REFERENCE TO REMEDIES FOR OVER 130 COMMON AND UNCOMMON COMPLAINTS!

The outstandingly unique feature of Dr. Kadans' book is the alphabetic SYMPTOM-MATIC LOCATOR INDEX. Just look up the symptom for almost any ailment, disease or part of the body imaginable... and presto! You flip to the page that gives the remedy recommended!

For example, if you have stomach cramps, just run your finger down the INDEX till you come to **STOMACH CRAMPS, HELP FOR**... and you will find the exact fruit, nut, or vegetable recommended—plus the page number that gives details!

Running down the list, we find: A common fruit, which Dr. Kadans shows you how to use on page 136, that—according to one researcher—helps protect against indigestion... gas... heartburn... sour stomach. Modern research shows that this fruit contains a powerful enzyme that cleanses the system! One doctor tells how he treated painful hemorrhoids with this enzyme, and in three days a 52-year-old woman's improvement was regarded complete; she needed no surgery! With another user, gas pains disappeared like magic!

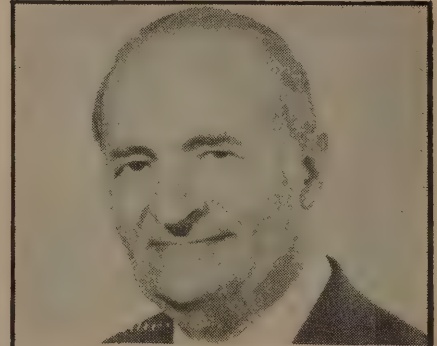
A common nut, page 175, which Dr. Kadans reports is good for constipation, having a definite laxative effect.

## KIDNEY AND BLADDER RELIEF

On page 136, Dr. Kadans shows how a common, pleasant-tasting vegetable, often used merely as food decoration, may be used for a wide variety of illnesses but more particularly for dissolving gravel, bladder, and kidney stones.

## PROSTATE AND DIABETES

One popular English authority reports some spectacular uses of this same common vegetable. A gentleman in his sixties was unable to pass water. He was suffering from prostate trouble—but because he had diabetes, they couldn't operate. Advised to try a tea made of this same



## ABOUT THE AUTHOR

**JOSEPH M. KADANS, Ph.D.**, has devoted his life to studying the use of natural food medicines. He has done extensive research on their amazing qualities and has shared his findings with thousands in his writings and lectures. Recognizing his genius, the U.S. Government assigned young Kadans, at the age of 20, to edit a health and safety magazine that reached 50,000 employees. He is an alumnus of 10 colleges and universities, and has served on four university faculties. Dr. Kadans is the founder and president of Bernadene University, and is the author of "Modern Encyclopedia of Herbs."

vegetable, he reported he soon could urinate freely and it was found that all traces of sugar had vanished from his urine!

## RHEUMATISM AND ARTHRITIS

This same English authority refers to an elderly man who could barely hobble with the aid of two canes. When he drank the vegetable tea, he became well enough to discard the canes! This same humble plant has been hailed as a miracle healer because of its ability to relax stiff fingers and gnarled joints, according to another writer. He tells how a dressmaker's fingers became stiff and unmanageable. Medication was of no avail. But after drinking the vegetable tea daily, her fingers became youthfully nimble again!

## AND YOURS TO PROVE—FOR 30 DAYS—ENTIRELY AT OUR RISK!

All you need to know is right here in this book. Read about these amazing natural medicines. Each one is a fruit, nut, vegetable or seed that can help in a different way. So get started NOW and look forward to a long, rewarding life, full of healthful living!

You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

## MAIL NO RISK COUPON TODAY!

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55A Saratoga Blvd., Island Park, N.Y. 11558**

Gentlemen: Please rush me a copy of **ENCYCLOPEDIA OF FRUITS, VEGETABLES, NUTS AND SEEDS FOR HEALTHFUL LIVING** by **JOSEPH M. KADANS, Ph.D.**! I understand the book is mine for only \$7.98. I may examine it a full 30 days at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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**ISLAND BOOK CO., 55A Saratoga Blvd., Island Park, N.Y. 11558**



## WINTER & DERRINGER

(continued from page 39)

wanted to go in and make records that had some unusual character to them and really try to take advantage of all the facilities and that also would allow Rick a whole lot more freedom in his role as a producer to just try different things."

The success of *Frankenstein* and *Free Ride* as well as the Edgar Winter Group albums proved how well Edgar and Rick could combine their talents. More recently each has chosen to concentrate fully on his own recording, but they continue to influence each other musically as well as play together. At the time when I talked to Edgar, he explained his feelings towards Rick. "One of the things I respect most about Rick is he fulfills a double purpose. It's really good to have somebody in your group that has an objective enough point of view to be a good producer because generally it's hard to produce objectively and get everything to sound good. Like if you play the guitar then you're gonna turn yourself up because you want to hear yourself and it's hard to avoid doing that. Rick's been a producer before and he thinks of things more overall so I was really happy. When Rick joined the band it completely changed my whole attitude toward what we were doing because before Rick I had never felt that the band was complete, a real band in the sense that, I don't know, there's a feeling that you get when everything seems to be perfect. I'd never really felt that way before."

As much as they've had some appreciable past successes and plan to continue making music together as well as apart, Rick and Edgar have distinct careers. Although they're presently working together on the next Edgar Winter Group album, each is a solo artist who may get assistance from the other but sets his own direction. Rick's *Spring Fever* album is a reflection of his maturity as a rock guitarist - songwriter - singer - and - producer. Edgar's new album, *Jasmine Nightdreams* is also a

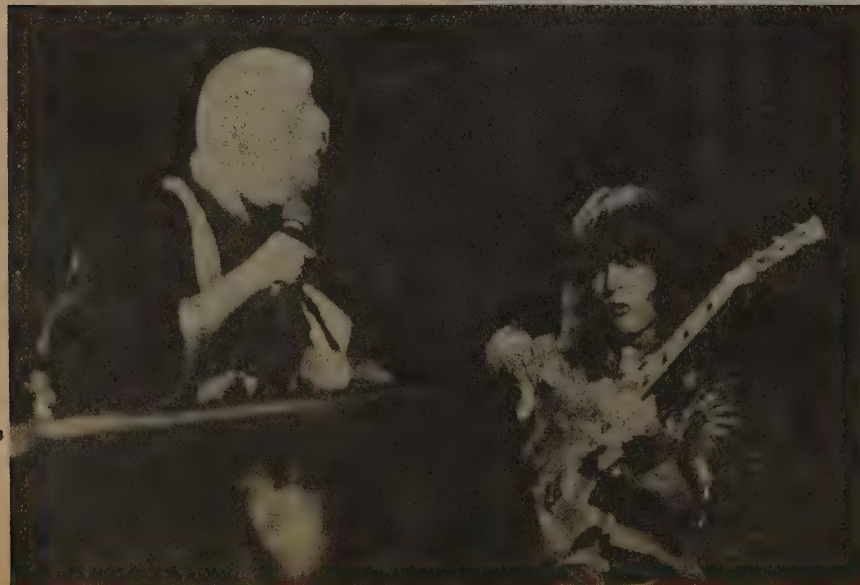
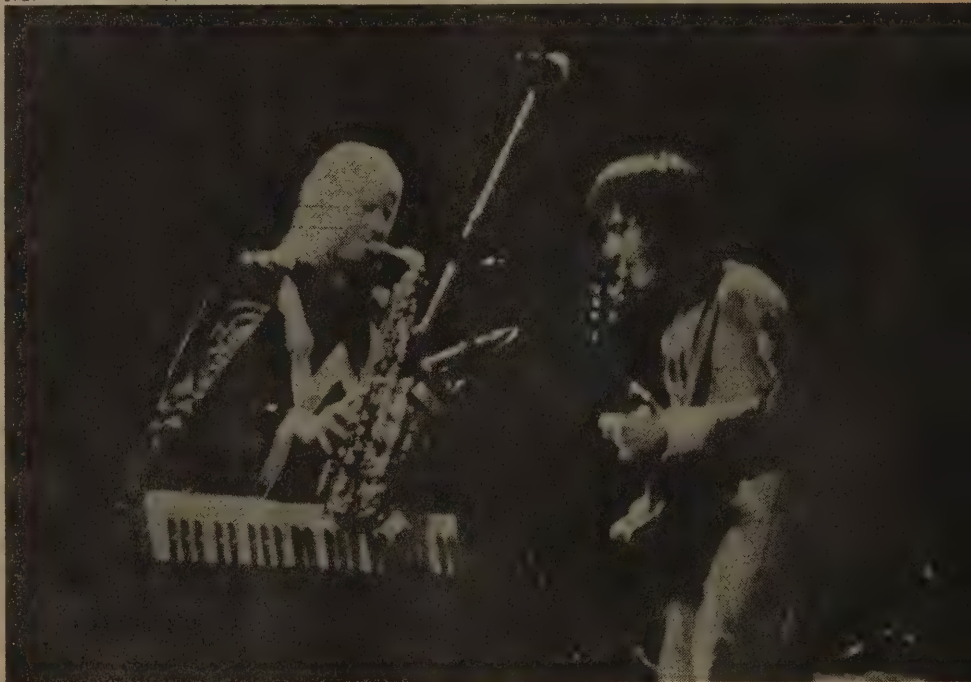
maturing of talents, with Edgar demonstrating new musical sensitivities within the rock format. Each played on the other's album. I remember seeing Edgar leading a chorus, his arms waving, his head bobbing to the beat, to help Rick overdub the background voices on Rick's album and I also remember Edgar raving about the guitar parts Rick had laid down for cuts on *Jasmine Nightdreams*. But it's that their philosophy of life has common points rather than their philosophy of music; though at the core of each's talent is the ability to get down and rock out.

It's in a live concert where Rick and Edgar are working together that they share musical partnership. Both are showmen and each knows how to direct his talent toward the general end of giving a damn good show. This they do and as I said earlier it's a delight to see them together.

Rick and Edgar are genuine rock and roll people. They're like circus people: their lives are built on a single premise and all their energy goes into exploiting

that premise. Rick and Edgar have taken to their instruments the way flyers take to the trapeze. The physical expression of their music is their sole motivation. They appreciate the pleasure of magazine cover stories and the luxury of record royalties, but they'd pick their music over anything if it came to that. Both of them have played since they were old enough to have their first football or ice skates. Each saw a salvation in rock and roll. They've found more than salvation, but the essential drive that got them their gold records has not been abandoned.

No matter how much Rick and Edgar work together, it's difficult to forecast a collective musical destiny for them. Rick's background with the McCoys, his reputation as a hot guitarist, and the respect he's earned as a level-headed producer could result in a wide range of musical activities. He will, no doubt, continue to perform, write songs, produce, and sing. As much as Rick is settling into developing his total talents, so Edgar is working on his.



"Onstage I just become a total opposite to what I am offstage," Edgar once told me during an interview. Both he and Rick are like that, if the truth be known. They are charming, sensitive people offstage, but onstage they let it all out. "Onstage I'm entirely emotional," Edgar says, "It's like a feeling of getting outside yourself. I really like being onstage now whereas I used to hate it. Before I was so much into the music that no matter how we were being accepted, I was always totally conscious of the music and nothing else."

How much has Rick helped Edgar come out of himself and enjoy the celebration of rock and roll that is an Edgar Winter Group concert? How much has Edgar helped Rick refine his musical sensitivities? The answer isn't clear, but it is clear that both of them, as friends and fellow musicians, have created some fine music together and that each of them is better for the friendship of the other. □

Jack Stock



GOOD NEWS FOR THOSE WHO BELIEVE!

# HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches...protecting yourself against sickness...securing a new car, beautiful home, your own business...winning happiness and love...reading the thoughts of others...and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D— J— W— N— T— I— M— L—"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

**We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.**

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

**Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.**

**FINDS ENCHANTED LOVE.** Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n— p— u— l—"

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

**CHANTS UNITE HIS FAMILY.** After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n— b— t— m— o— p— h— p—." In a few days his wife and son returned, and swore that they would live a different life!

**CHANTS LESSEN SICKNESS.** Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

**CHANTS BRING SUCCESS.** A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o— w— c— p— a— c— s— a— p—." ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

**CHANTS FOR PAINS.** A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n— i— m— m— a— b— c— w— t— p— p— o— r— g— h—." and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

**CHANTS FOR HIDDEN TREASURE.** An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

**CHANTS FOR OPERATIONS.** A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t— s— o— o— t— d— s— i— c— p— t— s—." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

**CHANTS FOR LUCK.** One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

**These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:**

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

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Gentlemen: Please rush me a copy of MIND COSMOLOGY by Norvell! I understand the book is mine for only \$7.98. I may examine it a full 30 days at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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## Your Questions About Mystic Chants Answered

**Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?**

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

**Q. Must these Chants be memorized?**

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

**Q. Are these Chants hard to read?**

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

**Q. Are these Chants Black Magic or White Magic?**

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y— k— I l— y—." Within a few days her husband pleaded with her to take him back.

**Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?**

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

**Q. Are these Chants dangerous?**

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

**Q. Time is running out for me. Can these Mystic Chants find me a husband?**

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

**Q. I've only an eighth grade education. Will Mystic Chants work for me?**

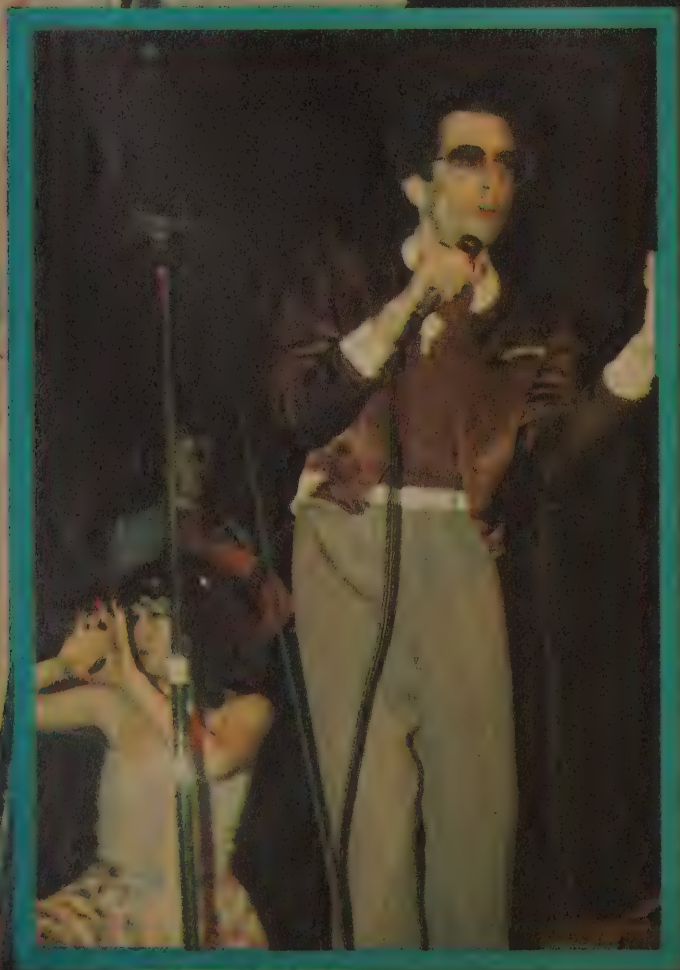
A. Certainly. You need no special education or experience. Anyone can use them.

**Q. When is it best to use Mystic Chants?**

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

ISLAND PARK BOOK CO., 55A Saratoga Blvd., Island Park, N.Y. 11558





Pop masters. The album is dramatically recorded, the orchestrations rival any of those heard on Procol Harum's 'Salty Dog' album; it's one of those albums that you can listen to over and over again and find new parts in all the time. Listen closely to the very beginning of 'Boy Scout Camp' for instance, it's an entire Werewolf horror pic in 20 seconds of sound.

"Orchestra WHO?"

"Gee, that name sounds like a Puerto Rican dance band!"

... Well, not *quite*, but at times, yes. Orchestra Luna have a very uncanny ability of becoming anything they want to be. It's a by-product of their enormous enthusiasm and pride that they take in presenting their music. They *believe* in their style and originality, it isn't just some pose that they have effected to be different. What's more, they make **YOU** believe in it, too!

"A beauty salon, is a strange affair, and I WONDER, why I never tell my boyfriend what goes ON in there..."



## 'Doris Dreams'

Now, I ask you, who in Pop music today could say that line without sounding like an utter fool? Alice Cooper? Well, he might have perhaps *been* to that same beauty parlour Orchestra Luna are speaking of but with him it's a professional matter. Kiss? They're probably STILL wondering how to get out of the joint, but they keep those personal thoughts to themselves. Lou Reed? Sorry. Suzi Quatro? Never. Michael Jackson? Well ...perhaps, but no! No one in the rock field that I can think of could ever be able to get away with even a bit of the Orchestra Luna material that they do so well, no one is that beguilingly innocent yet undeniably intelligent anymore.

Today's popstars have been affecting their jaded, bad-assed, deca - punk stances for so long that it is getting to be rather sleep - making to hear them brag about their social wounds. Who WANTS to believe them anymore? You *can't* take them seriously, you know that they aren't degenerates *from the heart*, most of their hip perversities most probably have been groomed to excite your own holy consumership. Most of the big records out now give the feeling that you are listening to a singing salesman promoting his latest most 'now' product, it might be worth your buying power for some Sunday Funnies type entertainment .. but is it, are they really worth your BELIEF? What I found was so appealing about Orchestra Luna is that they seem to view the world around them with an innocent eye that sees all. In their music, they never pass judgement but rather present a situation or story and let the characters and emotions perform themselves, it seems impossible to be so unbiased since they are their own masters and could do anything they want with their music, still they always show a restraint and affection for everything, good or bad, that they find interesting enough to make into a song. Besides that ... they've got a sense of HUMOR!

And it all comes back to enthusiasm. Luna's music is able to bring off alot of things that about a million other groups just couldn't (NOT that they didn't try) because, as Luna expresses so well in their rendition of the old Broadway stomper 'You Gotta Have Heart', they GOT heart, tons of churning compassion aimed straight at YOU!

Ahhh, yes, I am a reeel genuine fan reborn for Luna. They are so different it really does seem like they are from another planet and yet they can reach out and really impress you, amuse you, comfort and condone you like they were just ordinary earthlings with alot of beautifully expressed common sense. No, they ain't no hippy, manic - organic band, but they're no deca - jivers either; Orchestra Luna have an experience all ready for you that is a billion times more exciting than decadent. It's so refreshing to take in the Luna experience, falling in love with Luna reminds you that you can still be touched by honest passion and THAT'S more rejuvenating than a million unit jag of Vita-E. □

# Sal & the Holmes Gang play the Golden Oldies

That's Ibanez Golden Oldies guitars, of course. So we'll let Sal tell you all about them.

"These Ibanez Golden Oldies is the best guitars what we ever have played. They got a way out sound and the chicks flip over the cool way that they look. Like, Lamont's 'Rocket Roll' and my 'Firebrand' when we play behind our heads and do the stroll at the same time.

"And Ibanez Golden Oldies is so tough that when Manuel fell off of his Harley with his 'Deluxe '59er', it didn't even bust. And Ricky says that his 'FM Jr.' is so not expensive that he didn't even have to steal nothing to buy it.

"I tell you, man, if somebody ever says our Ibanez Golden Oldies ain't the best, we got us a rumble, pal."

Thanks, Sal, and for 50c we'll tell you even more about Ibanez guitars and in full color.



**Ibanez®**  
Guitars

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CHESBRO MUSIC COMPANY

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EFKAY MUSICAL INSTRUMENTS LTD.

6355 Park Avenue, Montreal 8, P.Q. Canada



## ELTON JOHN

(continued from page 29)

"You know it really is hard being a girl in this business," Elton said, not referring to Cher, and then added, "Bette really doesn't know what she's doing, she's been in the studio with so many people, and still hasn't been able to get the right album together. I don't think she'll do a live album of this Broadway show, but I would love to help her in the fall — go into the studio with her and do some tracks. It's really hard when you know you have to make decisions, and you know what they are, and you have to do them yourself," he said, mysteriously. "When I knew I had to change my band, I mean I just knew it, and you don't know how to tell people..."

"All you really need in this business is two or three people to trust, that's all. People who can tell you if something's good or not. All these people can come up to me and ask me if I'll sign this autograph or that autograph and tell me my album's great, and possibly not mean it at all. But if you have one or two people who you know will tell you the truth ... who you can trust, that's all you really need. I'm lucky to have that. In the beginning Bernie and I — well, of course we did need the money every day to keep going, but basically what we needed was love, affection. Everyone in this business is like that, you know that."

"I know I throw the money around, and I buy this and that," Elton continued, "but what it really comes down to is some people you can trust, and affection. Really."

We talked a bit about Iggy Stooze; there had been some rumors that Elton would consider signing Iggy and James Williamson to his Rocket Records ... "I think Iggy is great," Elton said, "and in a way, he's in a great position now. Because people think he's so down, that he can't really go anywhere but up. It's a better position to be in than you might think. Look at Steve Miller. He was doing nothing and then all of a sudden he came up with that Number One record — "The Joker" ... and people said 'STEVE MILLER?' Of course he should have followed it up with something, but still ... And it's the same thing now with Iggy. He could go right to the top now with the right people helping him. If he wants, all he has to do is ask me, I really think he's amazing. It's like with Dusty Springfield, I really think she is the best female singer in the world today, and she wants to work again. You know, for awhile she didn't want to do anything, and she let herself go ... but now she actually wants to work. Dusty and Iggy and Bette *have* to make it, I really care about them."

(This little repartee took place *in the bathroom* of Media Sound; no—nothing to worry about, just E.J., me, Danny Fields and Lee Childers chatting away.)

And so — Elton signed some more autographs, and greeted friends in the press, and dished some more, and was charming, incredibly personable, and displayed a sense of humor. What a pleasure



to find in someone so ... ummm, rich ... famous, whatever. After he had played his album for the assembled a fuse blew and Elton, ever the cynic said, "Oh — and only after thirty minutes? I've been here a week and haven't blown anything yet." Heh-heh. He rolled his eyes a bit when he described how he was to fly back to London that very night to attend his football club's dinner and dance, and *then* fly to Phoenix the next week to play some tennis and get into shape before going to

L.A. ... "Call me Mr. J. L.," he laughed, "Jét Lag..."

We complimented him on his Tommy Nutter suit, he talked about how they *loved* the Cher show in Australia, he sent his dearest love to Labelle (who we were off to interview) and said they don't need to say "wear something silver" anymore, and we promised to get together real soon for a longer, juicier chat. "I love people with a sense of humor," Elton said as we kissed in parting. Me too. □



# A Doctor of OSTEOPATHY Claims He Has Perfected A PROVEN NEW HOME CURE FOR ARTHRITIS!

**EXPECT A MIRACLE OF FREEDOM FROM PAIN . . . NEW FREEDOM OF MOTION . . . IMMEDIATE . . . COMPLETE AND PERMANENT CURE POSSIBLE . . . BONE DAMAGE HEALED . . . ALL THIS CAN BE EXPECTED**

— says Giraud W. Campbell, D.O.

Here's thrilling news about a Doctor's Proven New Home CURE FOR ARTHRITIS! Based on the result of hundreds of successfully treated cases, this cure is now available for the first time in a new book!

Yes! Dr. Giraud Campbell states flatly that **YOU CAN BE CURED** of this previously incurable disease at home, right "in your own home at no expense."

Expect a miracle, he says, because Arthritis can be cured! All types of arthritis. Complete and permanent cure is possible! With this method, he says, pain and swelling disappear — almost overnight! Even bone structure can be returned to normal. It's safe, easy, and effective!

## Expect A Miracle Of Freedom From Pain

What has this method done for Dr. Campbell's patients? He reports:

- "It has not mattered whether these patients were old or young."
- "It has not mattered in what part of the body they had arthritis."
- "It has not mattered whether the doctor who referred them to me said it was caused by an infection, or what type of arthritis they had."
- "It has not mattered whether they were still getting around or whether they were bedridden."
- "It has not mattered for how long they had arthritis."
- "Their arthritis was cured," he states flatly, "and yours can be, too!" There is just one exception. "I confess right here and now that I cannot help those who have had extensive gold treatments, and who have undergone blood changes because of extended drug or chemical treatment," he says.

However, while no one can guarantee relief or cure in such cases, Dr. Campbell's files are filled with case histories of people who have obtained relief even after drug therapy. In addition, he says he has achieved rapid relief and repair of spinal arthritis if caught within the first five years — after which he can offer only relief of pain and no further damage. Still a spectacular hope for any sufferer! Even the agony of weather changes can be a thing of the past!

In all other cases — for arthritis of the fingers, shoulders, hips, or knees, for osteoarthritis, rheumatoid arthritis, or any other kind of arthritis . . .

## "Its Like Being Born Again"

"To me the case histories of cures follow the same definite pattern," says Dr. Campbell. "A 75-year-old man suffers the pain of acute rheumatoid arthritis in all joints. He is bedridden. In one week the pain is gone. In two weeks he is ambulatory. (That is, he can walk.) In three weeks his deformed fingers straighten enough to hold the steering wheel and drive the car."

Never before has a CURE been offered. Doctors could only offer partial relief. Dr. Campbell

says his method offers — not only relief — but an end to the condition: Age is no barrier . . . legs . . . backs . . . hips . . . fingers . . . knees . . . are healed. "It's like being born again," said a 62-year-old woman patient, "I feel like I am starting a new life." It happens to him . . . It happens to her . . . It can happen to you . . . whatever your age," says Dr. Campbell.

## "The Seven-Day Program To End Pain And Regain Normal Use Of Joints"

"My files are filled with cases that read like miracles," says Dr. Campbell. "A mother, bedridden for months due to arthritis, does housework again. An engineer, on crutches for a year tosses them aside . . . A grandmother, previously crippled by arthritis, discards use of her wheelchair . . .

"To me as a doctor it's a trite ending. I see it every day," says Dr. Campbell. "To others it's a miracle." That miracle is the 3-part Home Cure he has perfected.

"It's fast, safe, and effective. 'The home arthritis cure,'" says Dr. Campbell, "begins to show benefits immediately."

• You need not wait two or three months . . . two weeks . . . two days to begin to feel the improvement, says Dr. Campbell . . .

The results are immediate and magnificent, he states. The first step is Dr. Campbell's special Arthritis-Cure Diet. "This diet is the main factor in the cure of arthritis." In fact, he says, "You might expect a cure without doing another blessed thing!"

## Easy To Use!

Best of all, the one outstanding feature of this method is: NO PREPARATION IS NEEDED! It's "No-Cook Cooking" all the way! All you really need is a refrigerator, knife, or blender in most cases. All foods on the Arthritis-Cure Diet can be easily obtained, at no extra expense.

You can still eat many of your favorite foods (by actual count, there are 160 items that you can still eat . . . and you can mix nearly endless varieties) . . . you can still enjoy black eye peas, green peppers, lima beans, corn, rice, turkey, duck, fish, apples, bananas,

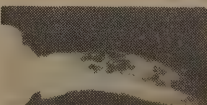
## ASTOUNDING LETTERS FROM EX-ARTHRITIS VICTIMS RAISES ARMS IN PRAISE!

I had been in an auto accident which affected my spine and caused chronic arthritis. I couldn't raise my arms without severe pain; combing my hair was almost impossible. Doctors gave me up to 24 aspirins per day, traction, hydrotherapy, sonic ray therapy and physiotherapy. It was at this time that I began treatment with Dr. Campbell . . . After treatment started, I felt a tremendous improvement in seven days. Within two weeks the brace was off and I felt better. I was able to raise my arms upward. It was like a miracle.—H.G.

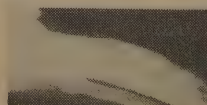
## SPINE HEALED!

I was discharged from the Army in 1945. Shortly thereafter, I began to experience pains in my lower back and the disease became steadily worse. I became more crippled. My spine, at this time, had practically fused solid. Pain . . . by now . . . was continuous, day and night, with no relief. At this point I heard of Dr. Giraud Campbell. To my amazement within two weeks, the pain decreased at least 50%. I was able to walk better. I only wish I had come under Dr. Campbell's care . . . when the disease first started.

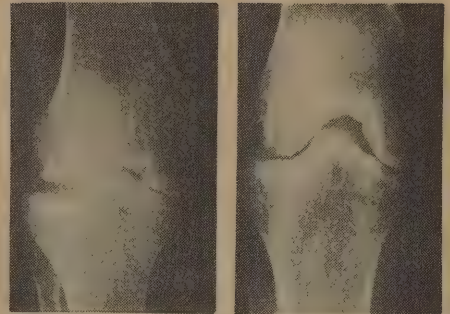
Yours truly, F.S., Roslyn, New York



Dark portions or spots of this X-ray show softening of shinbone, which actually bends—in an advanced case of Paget's disease, deemed incurable.



Six months later—with Dr. Campbell's method—X-ray shows thickening of bone (white area). Bone is now stronger and no longer bends.



Lack of joint space around knee. Bones rub. Normal motion impossible. Greater joint space provides pain-free motion, normal walking possible.

## X-RAYS SHOW POSITIVE PROOF!

. . . says Dr. Campbell: Look at the before-and-after X-rays shown above, and know that now, for the first time perhaps, you can enjoy an absolutely pain-free, arthritis-free tomorrow.

- "Expect a 'miracle,'" says Dr. Campbell.
- "Expect your pain to start diminishing from the start."
- "Expect no need for aspirin or other pain relievers in a week to ten days."
- "Expect a continuing improvement in your joint mobility . . . X-rays will reveal progress in the restoration of damaged bone structure in three to six months."
- "Expect a normal life without arthritic pain . . ."

pears, figs, prunes, plums, nectarines, peaches, cherries, grapes, melons, nuts, soups, eggs, cheeses, and more . . . But there are certain foods you must never touch again, if you wish a permanent cure, he says.

Complete daily menus for breakfast, lunch and supper are given for the first 7 days, with 50 more mouth watering gourmet recipes!

## Is That All There Is To It?

Just about. As for steps 2 and 3 — you may not need them. But if you do, they are simply aids to elimination (for purification and internal cleansing), and a very few other simple steps.

No gadgets or hocus pocus, no bigger and better pills, no expensive diathermy, whirlpool, or harsh exercises of any kind.

## See For Yourself . . . At Our Risk

See for yourself. You enjoy absolutely pain-free living, and an arthritis-free tomorrow, says Dr. Campbell. Now, for the first time, you can be free of heat, pain, swelling and deformity — no matter what your age, he says, because arthritis CAN and IS being CURED. "There is no need for anyone," he says, "to ever get an arthritis attack again."

## MAIL NO-RISK COUPON TODAY

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55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of A DOCTOR'S PROVEN NEW HOME CURE FOR ARTHRITIS, by Giraud W. Campbell, D.O. I understand the book is mine for only \$7.98. I may examine this book for a full 30 days at your risk. If at the end of that time, I am not satisfied, I will return the book for every cent of my money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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## MEET DR. CAMPBELL

Dr. Giraud W. Campbell is a graduate of the Philadelphia College of Osteopathic Medicine, Class of 1931. Since then he has practiced for over 40 years in New York State. After World War II, Dr. Campbell commenced his nutritional and laboratory research in arthritis. "For the past 15 years," he says, "I have been curing arthritis. Those that are bedridden . . . in the acute inflammatory state . . . show the most dramatic response. In from 3 to 10 days their pains cease, and repair sets in. I have over 1,000 successfully treated cases in my files." He was one of the founders of the Long Island Osteopathic Society and is a member of several leading professional groups.



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## ROBIN TROWER

(continued from page 33)

**HP:** Looking back for a second, it must have been a major step when you did 'Song For A Dreamer' on "Broken Baricade" (Last Procol album Robin appeared on). I mean, you were really making a statement that was placing you apart from the rest of the group thematically.

**RT:** Well, not really, 'cause that track was done specifically as a tribute to Hendrix. The work I did on that whole album was what really gave me the confidence to go on. I'd written two other songs on the album that I was really pleased with, I'd done arrangements of Gary's songs that I liked. I wasn't *really* sure where I was goin', but I knew that I had to go out and try somethin'. I realized that I'd have to get down and start playin' the guitar more.

**HP:** And then you formed Jude (1st solo band project)?

**RT:** Yeah, that was a mistake from the first, really. I found Jimmy (Jim Dewar bass and vocals) through that and got a lot of valuable experience.

**HP:** Did you feel a lot of pressure when you left Procol? Most people leave a group to go somewhere else, you really didn't have anything lined up. Because at that point they were obviously a very big group.

**RT:** Yeah, and gettin' bigger. Yeah, the people at Chrysalis said to me: "You're mad, what are you gonna do for money and all this business" ... 'cause I'd never earned any money up to that point with Procol. I said: "What's money got to do with it?" I was lucky I suppose, I could've "come a cropper" (sic) there, I just been lucky.

**HP:** At this point, your current group concept started to come together.

**RT:** Yeah, I asked Jimmy to come with me and we started to knock a few ideas around, then we looked for a drummer and got Reggie. Reggie was the first drummer we tried, he was great, he fit really well. Reggie always had a great feel that rock drummers don't have normally. He had a bit of atmosphere about his playin'. We rehearsed and went straight in and did the first album and it didn't come off very well actually. I thought it could've been a lot better. Matthew (Fisher, Robin's producer and keyboard artiste in his own right) was a bit new to it, we were all a bit green. It didn't turn out soundin' anything like it should've sounded. Then we went on the road and learned a bit more 'bout it, and when it came time to do "Bridge of Sighs" we were better equipped. (at this point more guitar palaver ... we pick up the thread on the hill leading out of the valley of technical jargon)

**RT:** ... You see Bob Fripp (K. Crimson) helped me a lot. He helped me a tremendous amount with the technical side of it, the "thinking man's" side of playin' the guitar instead of just relyin' on my feel. He gave me finger exercises, and he taught me to be more conscious about

what I was doin'. He didn't try to teach me his style, 'cause he has respect for the talent I have and all the rest of it.

**HP:** Weren't there plans for an artistic collaboration between you two at one point?

**RT:** Yeah, I think we will eventually. Do an album together, 'cause we're such good friends and we get on well together.

**HP:** Superficially, there's an interesting contrast there.

**RT:** Right, he is a technical maestro as far as knowledge of music, playin' the guitar, anything like that. But he's in to the very simple beauty of what I do. The fact that he was taken with what I was doin' helped give me confidence. It was nice to know that a musician of his caliber, real "intellectual" musician could get off on it.

**HP:** Where do you see your music evolving to in the future( Any concrete ideas about directions?

**RT:** I feel "For Earth Below" was my sophistication period. That was an attempt at doin' somethin' a little more subtle than rock has been. Now, having done that, I'm thinkin' in terms of swingin' away from it all together. It's like the swinging of the pendulum and at the same time, tryin' to refine and hone down the actual guitar playin'. That's basically the direction I'm goin' in. To try and discover as many facets of what I do, albeit in quite a narrow field. To cover as much ground as possible without going outside my taste in music. Probably the next thing I do — not including the 'live' album, 'cause I think the live album will be a landmark. I really believe that's what we're all about, that's where we function best. It's very difficult to capture that in the studio, it's a bit of a forced environment for us. I think probably my music will become more simple.

**HP:** Eh ... more simple?

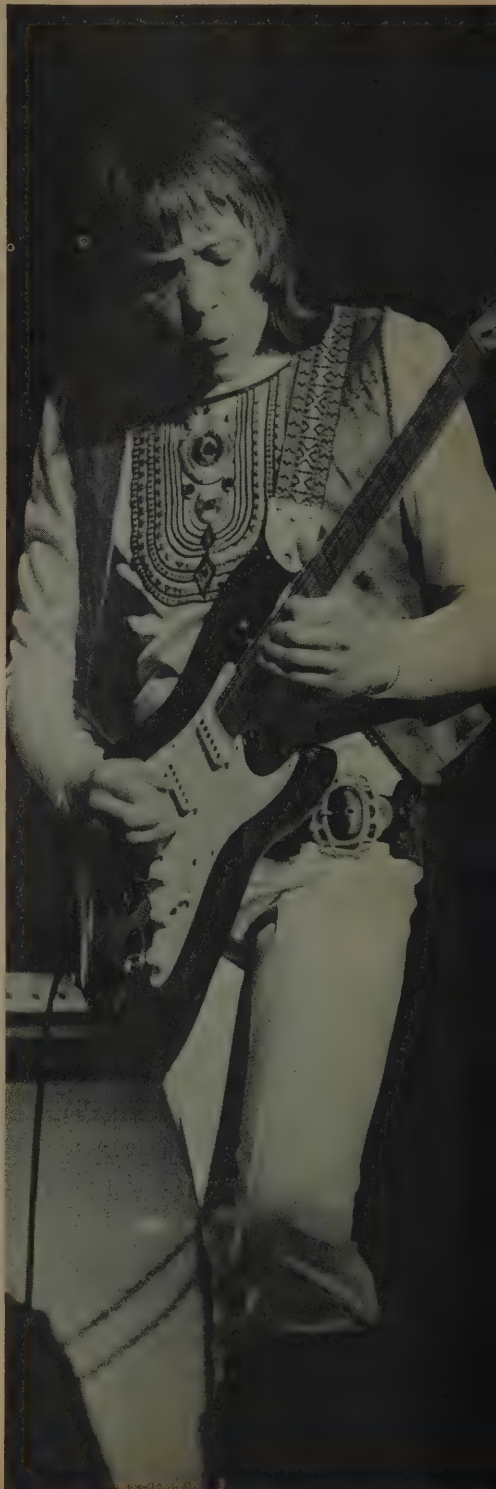
**RT:** Well yeah, tryin' to get back to the essence without becoming in any way blunt. 'Cause there're two ways I could go. I could bring in another musician who might be jazz - oriented, a musician like Bobby Lyly (Sly) who had all the feel and the funk but very jazz leanings. I could go along that path, which is a more technical kind of thing, or refine what I've got into something of, hopefully, greater beauty. I think that's the direction I'm headin' in at the moment. To try and recapture the feeling I got from early R&B records like Bobby Bland and James Brown which I feel we lean towards very heavily anyway.

**HP:** That's interesting because a lot of people hear your records and picture you as a "space group."

**RT:** There is a lot of the ethereal about what we do. It's really an attempt to be progressive but at the same time have your roots and all the things that are beautiful about your roots very apparent. Head in the clouds - feet on the ground. I believe we are a progression from late - sixties, kind of guitar rock. I explained it to somebody once, I felt that the late sixties kind of rock with the Stones, Cream, and people like that was rather comin' from Chuck Berry and Muddy Waters. I feel our music is comin' from what was a progression of Muddy's music, namely

James Brown and Bobby Bland. We're comin' from that so we're already a progression of the late sixties. Although we still have those older roots too. I think there was a lot of the ethereal to Bobby Bland's stuff, although it wasn't produced to make it sound that way. There's always been that "mood" and "atmosphere", and that's what we're tryin' to capture.

When I first heard James Brown, I think the first track I heard by him was "Think". I heard it, and I just couldn't make it out. I knew it had everythin' that I loved about rock and more, but I couldn't understand what the balance was that made it sound like that. It took me ages to absorb it to the extent where I knew what





was goin' on. It was so much more energy and pure excitement than rock ever had. To a lot of un-trained ears, this just sounded like noise. I remember gettin' "James Brown Live At The Appollo" and takin' it 'round to my mothers' — she had a nice radiogram — oh ... she couldn't stand it! It was like, too much. I'm really into that "intense" R&B thing, that's where I'd like to get to.

*HP:* With all the sexuality that implies...

*RT:* A lot of the stuff we've done has been very sensual, like "I Can't Wait Much Longer". Not sensual in a masculine way, more feminine. More sensitive, in the way that a woman is more sensitive sexually rather than the animal instincts of the

man. A much more innocent approach, a beauty in the innocence of it rather than the male bein' much more blunt. There's a more childlike quality in the feminine side of it. I think our music has that "sensitive" sexuality, which is probably subtler. It's what also gives the numbers a certain amount of depth and mood. It's a shifting kind of thing. Obviously there's a masculinity in the attack.

It's a great "maturity of soul" That's what it is. I feel the soulfulness part of me is maturin' now, I'm gettin' nearer.

*HP:* Does touring help energize that process?

*RT:* Oh yeah. It's the only way to progress at the moment. It's obviously helped my

technical ability a lot and it's not like practicin', 'cause you're in front of an audience and you can't mess around. I'm very free - form with my solo work, but I'm willing to put up with the occasional missed note to get the right feel.

*HP:* How about the other half of it, the psychological drudgery of road - life? You've done more than a few tours in your time.

*RT:* (knowing laughter) Millions, I should think. It becomes a way of life, that is the routine of your life eventually. You either get into it, or you don't. There's no way I could whoop it up every night. I know I'm only here to take care of the music. □ (that's my stoic!)



Peter Hujar



# HIT PARADER

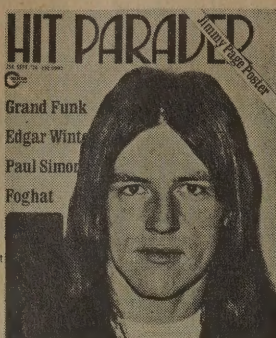
BACK COPIES



**AUG. 74**

Greg Lake  
Ian Hunter  
Steve Miller  
Focus  
Ray Davies

"Another Park, Another Sunday"  
"Dancing Machine"  
"Don't You Worry 'Bout A Thing"  
"If You Love Me, Let Me Know"  
"Jet"  
"Oh My My"



**SEPT. 74**

Grand Funk  
Edgar Winter  
Paul Simon  
Foghat

David Bowie  
Bachman / Turner Overdrive  
Grand Funk Railroad  
The Rolling Stones  
Deep Purple

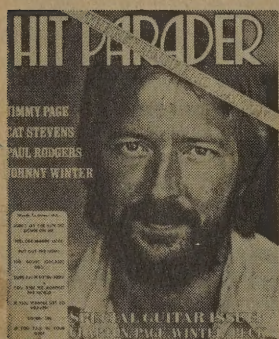
"The Air That I Breathe"  
"Bng On The Run"  
"Help Me"  
"My Girl Bill"  
"Summer Breeze"  
"Teenage Love Affair"



**OCT. 74**

Todd Rundgren  
Carly Simon  
Ringo Starr  
Bill Wyman  
Led Zeppelin

"Haven't Got Time For The Pain"  
"On And On"  
"Rikki Don't Lose That Number"  
"Workin' At The Car Wash Blues"  
"Annie's Song"  
"Already Gone"



**NOV. 74**

Jimmy Page  
Cat Stevens  
Paul Rodgers  
Johnny Winter

Jimmy Page  
Paul Rodgers  
Rick Wakeman  
Cat Stevens  
Johnny Winter

"Don't Let The Sun Go Down On Me"  
"Feel Like Makin' Love"  
"The Night Chicago Died"  
"Rock & Roll Heaven"  
"Shin' On"  
"Sure As I'm Sittin' Here"



**DEC. 74**

Eric Clapton  
Crosby, Stills, Nash & Young  
Pete Townshend  
Maria Muldaur  
David Bowie

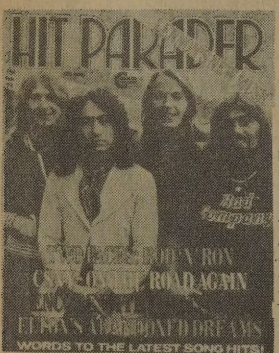
"Clap For The Wolfman"  
"Eyes Of Silver"  
"(You're) Having My Baby"  
"I Shot The Sheriff"  
"It's Only Rock & Roll"  
"Nothing From Nothing"



**JAN. 75**

The Eagles  
Todd Rundgren  
Jimmy Page  
Eno  
Souther - Hillman - Furay Band

"Can't Get Enough"  
"Higher Plane"  
"Jazzman"  
"Sweet Home Alabama"  
"Tin Man"  
"Who Do You Think You Are"



**FEB. 75**

Elton John  
Ron Wood  
Rod Stewart  
Paul Rodgers  
Jimmy Page

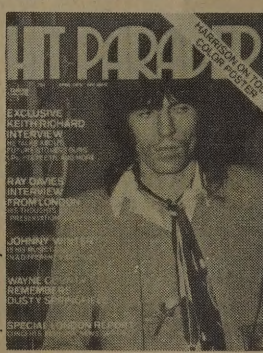
"The Bitch Is Back"  
"Play Something Sweet"  
"Pretzel Logic"  
"Whatever Gets You Thru The Night"  
"When Will I See You Again"  
"I Feel A Song In My Heart"



**MAR. 75**

Led Zeppelin  
Pink Floyd  
Mick Ronson  
John Lennon  
Mick Jagger

"Boogie On Reggae Woman"  
"Longfellow Serenade"  
"Must Of Got Lost"  
"You Got The Love"  
"Angie Baby"  
"Do It (Til You're Satisfied)"



**APR. 75**

Keith Richard  
George Harrison  
The Raspberries  
Johnny Winter  
Raymond Douglas Davies

"Ain't Too Proud To Beg"  
"The Best Of My Love"  
"Dancin' Fool"  
"Lucy In The Sky With Diamonds"  
"Mandy"  
"Cat's In The Cradle"

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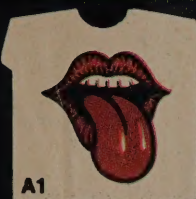
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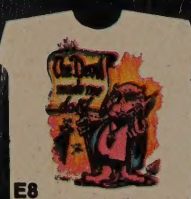
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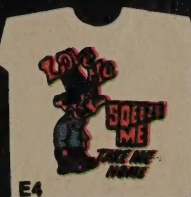
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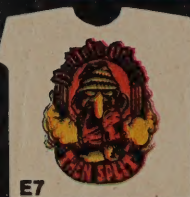
A2



A6



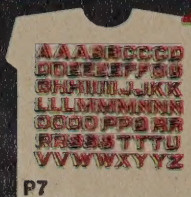
E4



E7



F2



P7



F3



G8



G9



H6



H9



J5



J6



J8



K1



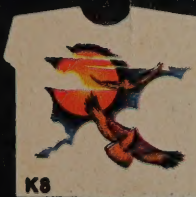
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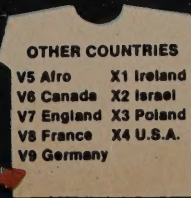
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